



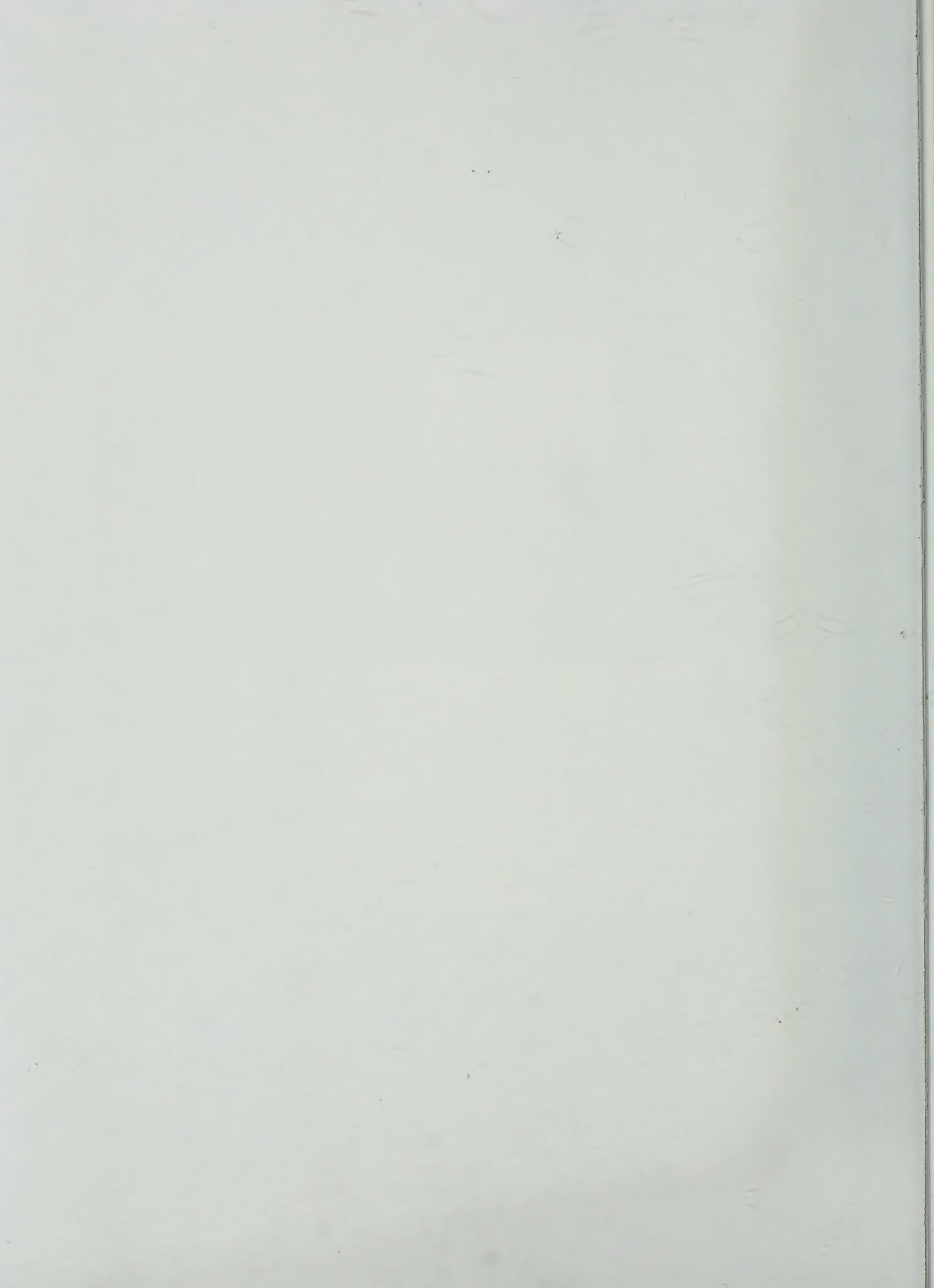
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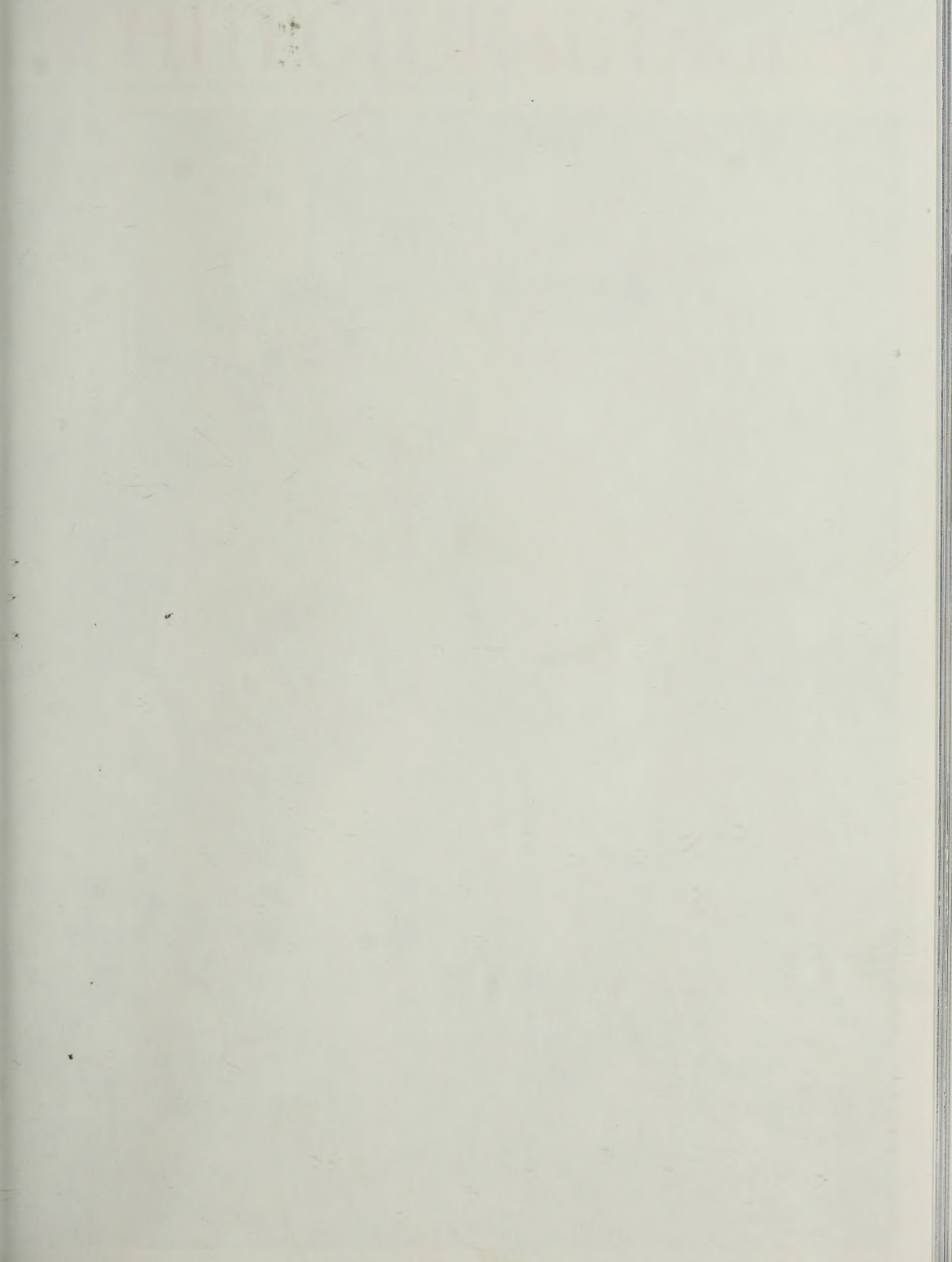
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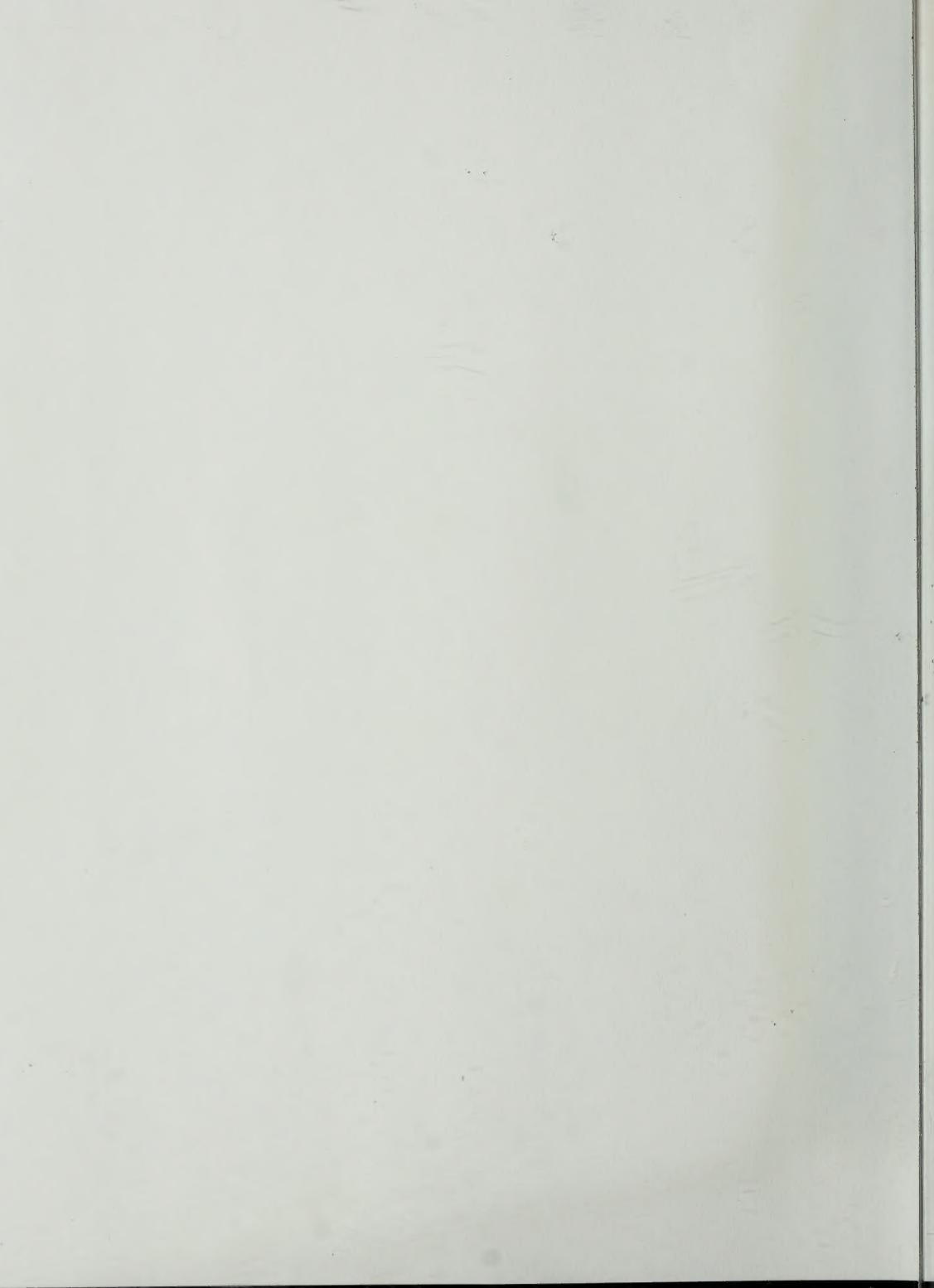
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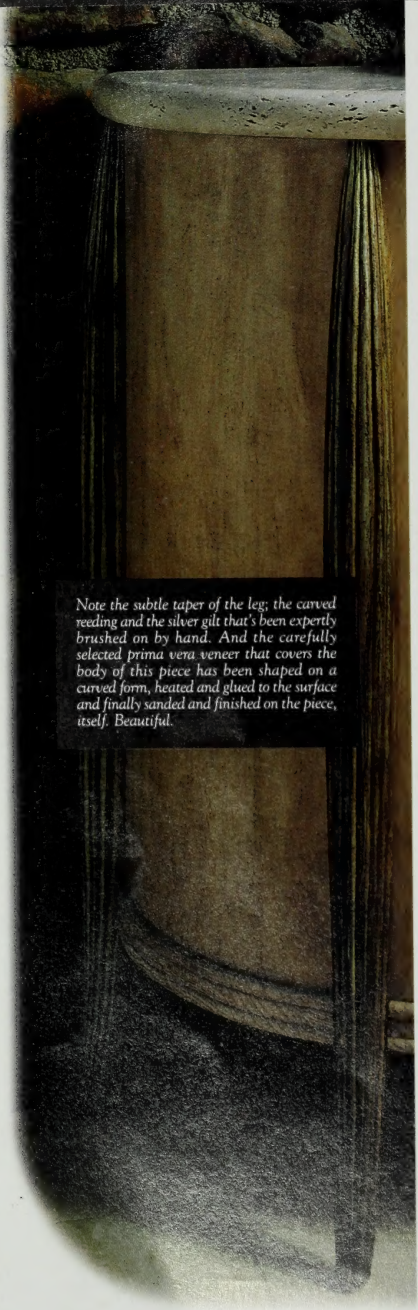




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Note the subtle taper of the leg; the curved reeding and the silver gilt that's been expertly brushed on by hand. And the carefully selected prima vera veneer that covers the body of this piece has been shaped on a carved form, heated and glued to the surface and finally sanded and finished on the piece, itself. Beautiful.



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JULY 1997



COVER: Ali MacGraw in the living room of her Tesuque, New Mexico, residence. Portrait by Jim McHugh. See page 84. ABOVE RIGHT: The living room bay of publisher William F. Reilly's Manhattan town house. Photography by Durston Saylor. See page 90.



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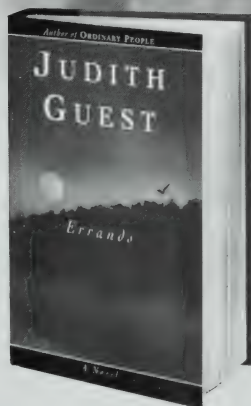


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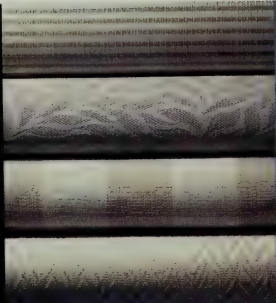
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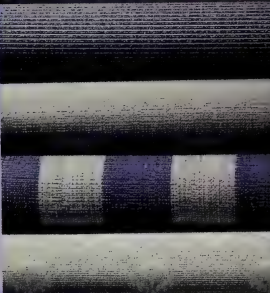
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'I'D ENJOY READING A SPECIAL EDITION ON PROMINENT CONTEMPORARY ARTISTS.'

The feature "Ross Bleckner on Long Island" (March 1997) caught my attention. On reading this article I was reminded of the Sydney studio of Brett Whiteley, Australia's best-known contemporary artist. This studio is a converted T-shirt factory containing amenities and exhibition, working and living spaces. After the artist's death in 1992, the studio was acquired by the Art Gallery of New South Wales as a permanent exhibition space. Recalling my visits to Whiteley's studio, I thought of how much I'd enjoy reading a special edition of *Architectural Digest* on prominent contemporary artists and their spaces for working and living. As Mr. Bleckner said, "Most artists are homebodies, and their environment has to be conducive to the way they want to think." Considering this, I'm sure such an edition would appeal to your readers and the voyeur in us all.

TREVOR UDALF
VICTORIA, B.C., CANADA

"English Patience" (March) must be the most pathetic exhibit of bad taste passed off as "economy" decorating that you have ever published. A few wooden cubes tossed into a clay bowl, some tassels lying in a heap on a stack table, saggy director's chairs and a chandelier made of spray-painted twigs qualify the designer as "one of the most successful and authoritative advisers" of taste in England? Come on! The clichéd examples in this mess are too long to list. Decorating on a tight budget can have great charm when "less is more" is stringently applied.

K. GORDON HART
RALEIGH, NORTH CAROLINA

Just thought I would write to you and express my impression of *Architectural Digest*. Wow! As a new subscriber, I look forward to each issue. The ideas these homeowners have are wonderful. I enjoy relaxing by myself and reading this publication.

STAN PERKINS
CHICAGO, ILLINOIS

It was a delight to read "Philippine Formal Furniture" (*Antiques Notebook*, March). We didn't realize the full value of our furniture until we read your article. Thank you for giving the historical background.

PHIL AND EDEL DEOFERIO
LOS ANGELES, CALIFORNIA

I enjoyed "Philippine Formal Furniture." The caption for the photo of the screen described it as inlaid with mother-of-pearl. It is difficult to be certain given the photograph, but I suspect that it is really a latticework with thin, translucent shells set into the squares. These shells were used for window construction in many classic Spanish colonial-era homes in the Philippines. The lattices were set in tracks and slid into place at night and slid open during the day, much like Japanese screens. They could be left open to permit circulation or closed for privacy, providing a glow through the shells.

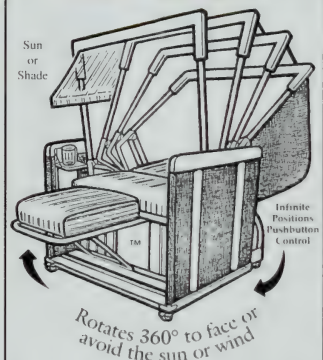
MIRIAM S. CHAIKEN
INDIANA, PENNSYLVANIA

This is a short letter to tell you how much I enjoy *Architectural Digest*. It is my favorite magazine. I have been reading it since I moved to Canada from Bosnia and Croatia. Your magazine gives me great pleasure. Thank you very much for that, and congratulations to all of you!

LJERKA SUSANNA LUKIC
TORONTO, ONTARIO, CANADA

While waiting at the airport in Amsterdam to catch a plane home some time ago, I picked up another ordinary home decorating magazine to browse through on the journey. Ordinary home decorating magazine! How wrong could I be! *Architectural Digest* has turned out to be a never-ending source of inspiration. The designers' work you feature is fresh, stylish and innovative, no matter what decorating style it is applied to. *AD* has a winning formula—long may it continue.

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Where does Geoffrey Beene shop for decorative arts in Hawaii? Next month, Annette Tapert chronicles the fashion designer's surprising sources on the Big Island. Clearly, there's more to paradise than sunbathing. August also features Karin Blake's interiors for actress Teri Garr in Los Angeles, artist Joe Eula's country escape in the Hudson River valley and musician Kenny G's house near Seattle. In Manhattan, ARO architects created an ingenious loft for art collectors, and in San Francisco, architect Jim Jennings designed a spectacular contemporary residence. What else? A wonderful shingled house on Martha's Vineyard, antiques dealer Lars Bolander's East Hampton retreat and Edward Hopper's historic house on Cape Cod.

Paige Rense

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NICHOLAS VON HOFFMAN, an *Architectural Digest* contributing writer, has written for *The New Republic* and *The New Yorker*. Among his many books are *Make-Believe Presidents* and *Capitalist Fools*.



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AD *at* LARGE

HEDGING HIS BETS

Martin Pierce's new ensemble of walnut and oak furniture recalls the hedges of his native England, with motifs of interlocking branches in the backs of chairs, on mirror borders and as console aprons. Another series of pieces is decorated with sprays of autumnal leaves starting on the pediment of an armoire (right) and winding down part of the face. "The legs are always wider at the bottom," says Pierce. "It's organic—everything that comes out of the ground starts large and gets smaller." Many of the pieces in both lines have carved legs and sides finished in a coppery color to simulate metal. He offers 20 pieces, including barstools and lamps. Martin Pierce Furnishings, 213-939-5929. Holly Hunt, 1728 Merchandise Mart, Chicago, IL 60654; 312-661-1900.



ORIENTED TO PARIS

Oriental-bronze dealer Christian Deydier hasn't given up on the London market (his shop there remains open by appointment), but he thinks Paris has become an important stop for collectors of Asian art. He launched his shop in the Carré Rive Gauche in February with an exhibit of Chinese bronzes and terra-cotta figures from the Shang through the Tang dynasties as well as his new area of interest, Himalayan art from Tibet and Kashmir. His inventory includes four *thang-ka* (Tibetan religious paintings on woven material mounted on a silk border) from

the 12th through the 15th centuries, bronze ritual vessels from the 14th century B.C. (left and below) and 9th-century blue-enameled terra-cotta figures of court ladies. Christian Deydier, 21 rue du Bac, 75007 Paris; 33-1-40-20-97-34.



continued on page 20

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BEYOND QUILTS



Thomas K. Woodard's relocation was a smart move. "Our space [above] has a totally different feel than where we were on Madison Avenue," says Blanche Greenstein, Woodard's longtime partner, whose name has been added to the company logo. "We have more furniture, we have sliding racks to show the quilts, and old architectural pieces with original paint have become very popular." **Woodard & Greenstein** carries the

odd folk art item and some vintage outdoor furniture, including cast-iron benches and urns. The latest collection of reproduction American rag rugs is in muted neutrals—beiges, blues, grays and greens. But the pair's emphasis on quilts made between 1800 and 1940 is unshakable. "They're still our first love." Woodard & Greenstein, 506 E. 74th St., Fifth Floor, New York, NY 10021; 212-988-2906.



COURTESY CATHERS & DEMBROSKY

DESIGN OF THE CENTURY

Modern American, Italian and Scandinavian furniture has found a home in London at Simon Alderson and Tony Cunningham's new shop, **Twentieth Century Design**. "A few recent auctions and books on 20th-century furniture have helped bring an obscure range of furniture to the public eye. No one is doing this on the same level in London," says Alderson. What he and Cunningham are doing is showing the best examples from the top postwar designers' studios: a Charles and Ray Eames lounge

chair, a Knoll table, a Norman Cherner armchair (below) with wood arms like ribbons, Eero Aarnio's Globe chair, Pierre Paulin's Tongue chair and Poul Kjaerholm's stainless-steel chaise with a thin handwoven wicker surface. A few prewar favorites are included as well, among them Marcel Breuer and Alvar Aalto. Recently the partners bought six chrome-plated steel chairs designed in 1951 by Harry Bertoia for Knoll. **Twentieth Century Design**, 274 Upper St., London N1 2UA; 44-171-288-1996.



HENRY WILSON

ARTS AND CRAFTS RETURN

After a strategic retreat to New Jersey during the early 1990s, **Cathers & Dembrosky** has reopened in New York. Arts and Crafts pieces come from the period between 1895 and 1920, and Beth Cathers and Nick Dembrosky concentrate on work by Charles Rohlf, Greene and Greene, and Gustav Stickley. "Gustav was the genius, the originator of the Stickley style, and L. and J. G. copied him," says Cathers. "They copied

well, but the major forms and philosophical justification of the work were Gustav's." Among his pieces that the shop has are a 1905 Eastwood oak armchair; a leather-topped desk from 1901 (left) and a 1902 double bookcase in oak with copper mounts. Period lighting includes a Grueby lamp from Boston with a Bigelow & Kinnard shade and a Dirk van Erp lamp (left) with a pottery base. **Cathers & Dembrosky**, 43 E. Tenth St., New York, NY 10003; 212-353-1244.

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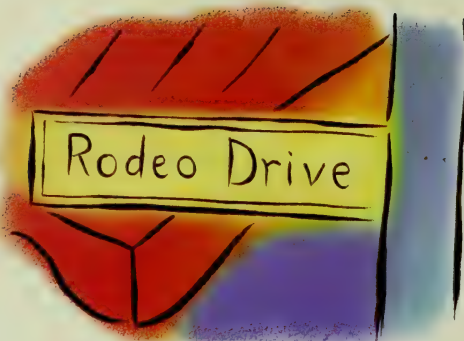


LE TEMPS
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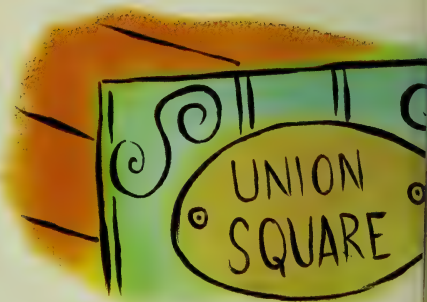
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GROPIUS BY NIGHT

One of the best examples of modernist architecture in the U.S., the house **Walter Gropius** built for his family in 1938 in Lincoln, Massachusetts, is the site of evening tours on July 4 and August 1 to view the innovative lighting. "Gropius's daughter has been sensitizing us to features of the house we never knew about," says Peter Gittleman, director of education for the Society for the Preserva-



tion of New England Antiquities, to whom Gropius's widow bequeathed the house in 1983. "He made the glass walls melt away with low-task lights used inside and floodlights outside." The dining room (left) is the focal point of the tour. Gropius installed a recessed pinhole light that shines onto the white-laminated table. The rest of the room is dark. The effect, from outside, is of a spacecraft hovering above the floor. SPNEA, 141 Cambridge St., Boston, MA 02114; 617-227-3956.



RIGHT OF PASSAGE

My heart skips a beat whenever I'm in the Véro-Dodat arcade, which hasn't changed since 1830, the Charles X era," says Pierre Passebon of his new location in Paris. "I like pure lines, from Louis XVI to the creations of Jean-Michel Frank and Emilio Terry, but I also like the organic forms of Art Nouveau —Guimard, Majorelle, Tiffany." A large oil portrait of Sophia Loren presides in his **Galerie du Passage** over a salon arrangement that includes a Robsjohn-Gibbings sofa, console and low table, a Jean-Michel Frank armchair, oak side

tables by Andrée Putman and a console by Vincent Corbière (above). Elsewhere there is a maple chaise longue by Paul Mathieu and Michael Ray, a journeyman's cabinet from the 19th century with Gothic Revival motifs and a 19th-century bronze of Athena on a revolving bookcase designed by Alexis de la Falaise. Not to be overlooked is Passebon's collection of original artwork from American comic strips, such as *Flash Gordon*, *Tarzan* and *Prince Valiant*. "I think they're the real Pop art of the 20th century." Galerie du Passage, 20/22 Galerie Véro-Dodat, 75001 Paris; 33-1-42-36-01-13.

CONTINENTAL DRIFT

I never know who's going to walk through that door," says Los Angeles dealer **Christianne Carty**. Locals such as Craig Wright and Richard Hallberg are regular clients, and she's also had visits from Bruce Gregg, Robert A. M. Stern and Vicente Wolf. Carty and her husband and partner, Robert, who specialize in Continental furniture from the 17th through

the early 19th centuries, have a series of Barbizon paintings and an 1812 Dufour wallpaper from a Normandy house. A late-18th-century gilt console with garlands carved on the apron is unusual for its veneered onyx top, and a ca. 1825 Italian straw-work table has an elaborate base (below). Christianne Carty, 814 N. La Cienega Blvd., Los Angeles, CA 90069; 310-657-2630.



continued on page 26

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FRENCH COLLECTION

When her children were little, Marcia Messiqua was “so in love with Josephine” that she took them to Malmaison repeatedly and told them stories about the empress. Her fascination with things French has positioned her perfectly to become a dealer in European antiques. Now she has moved to a new location in Southampton, where longtime clients William Diamond and the people from Parish-Hadley find her. In addition to furniture and architectural elements, she has one of the best collections of opaline glass (below) in the U.S. “It comes in many shades, the rarest being *gorge de pigeon*,” she says, “and the best was crafted during the reigns of Charles X and Louis Philippe, so it’s relatively rare.” Marcia Messiqua, 18 Job’s Lane, Southampton, NY 11968; 516-283-5959.



COURTESY OF MARCIA MESSIQUA



COURTESY CHRISTIE'S NEW YORK



COURTESY CHRISTIE'S NEW YORK

AUCTION ACTION

In about 1760 George Weller-Poley commissioned a parlor suite for Boxted Hall, Bury St. Edmunds, a house occupied by his family since 1450. On July 3 his parlor furniture, which has remained in situ since its commission 237 years ago, comes up for auction at Christie's London. Believed to have been crafted by John Mayhew and William Ince, one of a handful of renowned workshops around St. Martin's Lane, the suite includes 16 mahogany dining chairs (above) and a matching pair of card tables and

stools. The chairs are expected to fetch between \$475,000 and \$800,000. Christie's, 8 King St., St. James's, London SW1Y 6QT; 44-171-839-9060.

A consignment of paintings and period furniture will make Sloan's Miami auction July 18–20 the biggest since the Washington, D.C., auction house (which was established in 1853) branched out to Florida seven months ago. “The owner collected at the higher end for many years,” says Sloan's vice-president Colin Clarke. “He concentrated on 18th-century

Italian furniture, and there are some superb pieces.” A drop-front olive wood desk from Florence (est. \$45,000) is one noteworthy item in the collection. Sloan's opened its Miami branch as part of a drive to establish itself as the leading auction house in the South. In September it is putting on the block two watercolors of Yellowstone by Thomas Moran. Sloan's Miami, 8861 N.W. 18th Terrace, Suite 100, Miami, FL 33172; 305-751-4770. Sloan's, 4920 Wyaconda Rd., N. Bethesda, MD 20852; 301-468-4911.

SHIFTING SCENE

The décor in Florence Lopez's atelier (right) on the Left Bank changes with the seasons. “For the moment it's like a library. I treat it like a *fumoir*, a smoking room with masculine taste and a lot of curios—objects, sculptures, drawings. Before it was Arts and Crafts, and I sold it all to an American living in Paris,” she says. “The next look will be poetic: walls all white with antique orange silk

curtains that I found in a castle and fabulous candelabra on each wall.” Everything in the atelier is for sale. She's apt to have a large stand in palisander by the Vienna Secessionist Otto Wagner near an 18th- or 19th-century bed. Lopez, who is also an interior designer, stocks screens, mirrors and her own limited-edition objects. By appointment only. Florence Lopez, 33-1-40-49-08-12. □



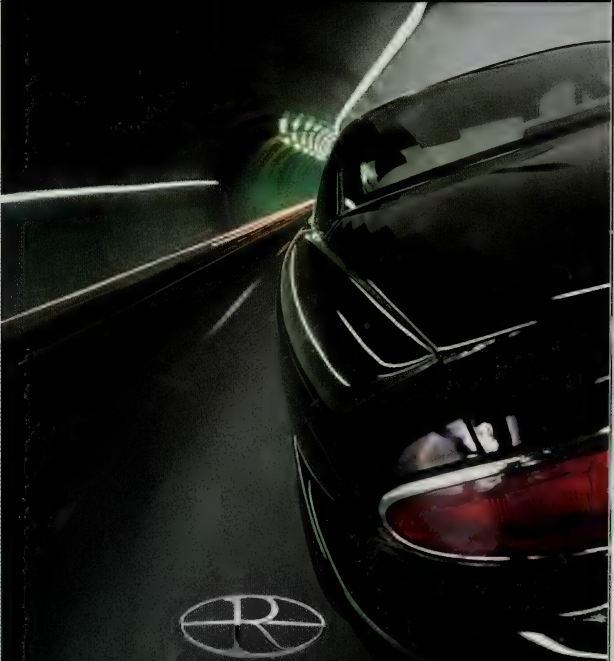
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TREASURES OF PROVENCE

TERRY AVERY'S SOURCES IN THE SOUTH OF FRANCE

Text by Nicholas Shradz
Photography by Wayne Rowe

AERICAN TERRY AVERY HAS DEVOTED his adult life to cultivating an exquisite and resolute Francophilia. French teacher by profession, with graduate degrees from the Sorbonne and the university at Aix-en-Provence, he is also partial to Gallic gastronomy, literature, music, art and architecture. When not residing in Greenwich, Connecticut, Avery is, as

he says, "home" in his restored seventeenth-century house in the Provence village of Ansouis (see *Architectural Digest*, February 1996).

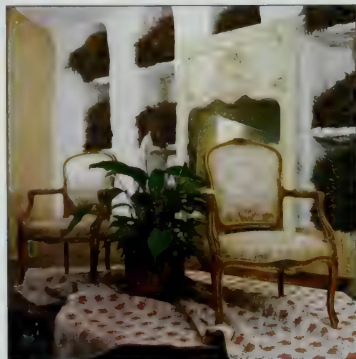
It was while furnishing the house in Ansouis that Avery came to discover the rich and varied antiques trail that winds its way through bucolic Provence. He rose in the half-light to ply the local flea markets; he visited established dealers in the towns of Aix, Avignon and Arles; and he sought out more obscure shops in the villages and throughout the countryside. "I was amazed at the quality and quantity of the goods and at the level of expertise of the dealers," recalls Avery. "And at the same time, I was discovering Provence itself—not the Provence of tourist fame or the one described in a certain blockbuster book, but a more authentic, genuine Provence."

continued on page 30



"The beautiful air, the crisp sunlight and the climate are what beckon you to Provence," says Terry Avery. "What better place to enjoy great antiquing?" ABOVE: The old castle overlooks Gordes.

BELOW: "Mas de Curebourg near L'Isle-sur-la-Sorgue has eighteenth- and nineteenth-century painted furniture." The bed and its baldachin, as well as the armoire, are 19th century.



TOP: Avery looks at an 18th-century Provencal walnut chair with its original rush seat. ABOVE: A pair of 19th-century Louis XV-style painted fauteuils stand on a dining table before an 18th-century trumeau.



VERSACE

H O M E S I G N A T U R E



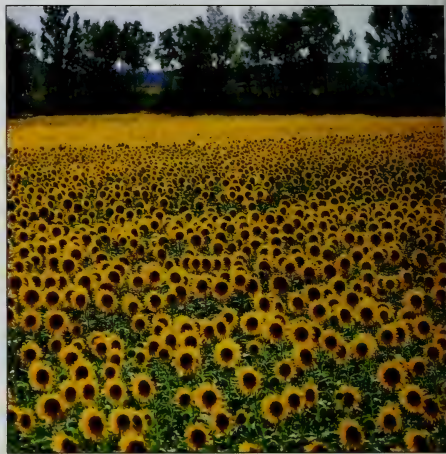
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TREASURES OF PROVENCE

RIGHT: "Atelier D. L., which is in L'Isle-sur-la-Sorgue, showcases eighteenth- and nineteenth-century objets d'art, chandeliers, clocks and the like." FAR RIGHT: "Sunflowers are a common sight in the countryside."



continued from page 28

Avery is no newcomer to the antiques trade. Some twenty years ago he renovated the Pond-Weed House, a historic circa 1696 saltbox in Darien, Connecticut, that he promptly transformed into a shop specializing in early American furniture and objects. "The business thrived, but I was miserable," he confesses. "I loved to hunt for and discover things, but I couldn't bear sitting idle in the store." In the end he sold the business, and the sale of the Pond-Weed House helped to finance the purchase and extensive rehabilitation of the house in Ansouis. "It was

the best trade I've ever made," Avery says.

He furnished his Provençal retreat with antiques, fabrics, art and decorative pieces acquired locally. As friends passed through Ansouis they invariably inquired about the dealers and stores he frequented. "I began to realize that I possessed a

thorough itinerary of shops, flea markets, village fairs and dealers," he remembers. "Furthermore, I knew the language, and I was well versed in the advantages and pitfalls of antiquing in France."

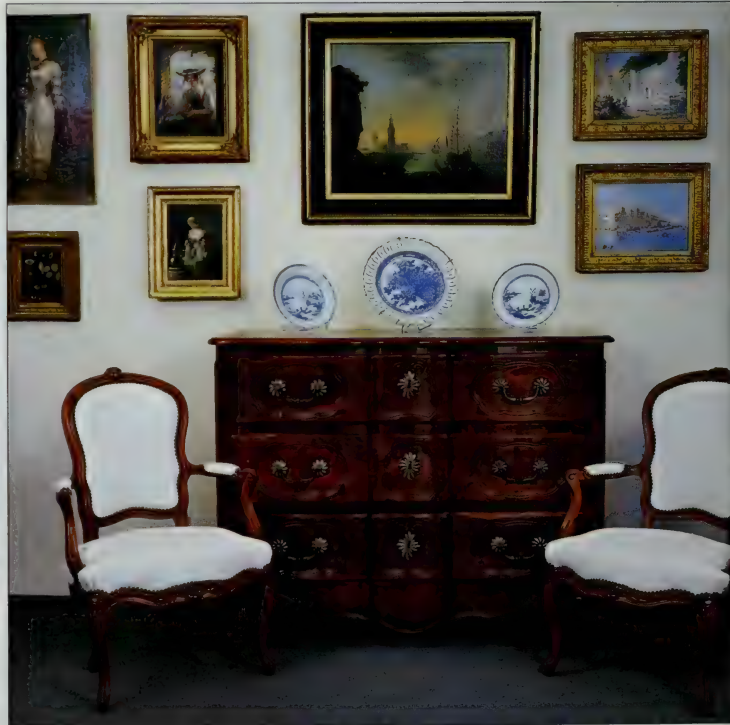
Before long, Avery established Chez

continued on page 32



ABOVE: "I find the best eighteenth- and nineteenth-century antiques and paintings at Jean-Pierre Thomasset in L'Isle," says Avery, who inspects a French sugar caster.

RIGHT: A late-18th-century seascape from the school of Joseph Vernet hangs above Chinese Export porcelain plates set atop an 18th-century Provençal commode.



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FAR LEFT: Avery and Gérard Guerre discuss an 18th-century Provençal cherry fauteuil in front of Guerre's antiques store, which is located in his 17th-century town house in Avignon.

LEFT: A pair of 17th-century wrought iron sconces flank a large 17th-century Aubusson tapestry that depicts the abduction of Helen of Troy against a background of the city in flames.

continued from page 30

Moi En Provence and began to lead small groups of dealers and buyers on highly personalized excursions to his preferred sources in Provence. Guests stay with him in his Ansouis house while they eat French food, sip French wine and discuss the periods and provenance of French art and antiques. "I now feel as if Voltaire was wrong. I *have* found the best of all possible worlds," declares Avery, alluding to a passage from *Candide*. "I'm in Provence; I'm hot on the antiques trail; and I'm essentially doing what I do best—that is, teaching."

Of course, Provence is not exactly uncharted terrain to the antiques trade, but

the region remains a perennial wellspring for some of Europe's best furniture and objects. "The beauty of shopping in Provence is not that it's cheap, although the prices are a far cry from what dealers ask in New York, but in the abundance of the offerings," Avery explains. "If someone is searching for something specific—say, a

painted armoire, a Directoire desk or French porcelain—they might be able to see a handful of examples from their local dealers. In Provence you can find scores of them. The buyer has the advantage."

Which of Avery's favorite antiques haunts he visits depends on just what he

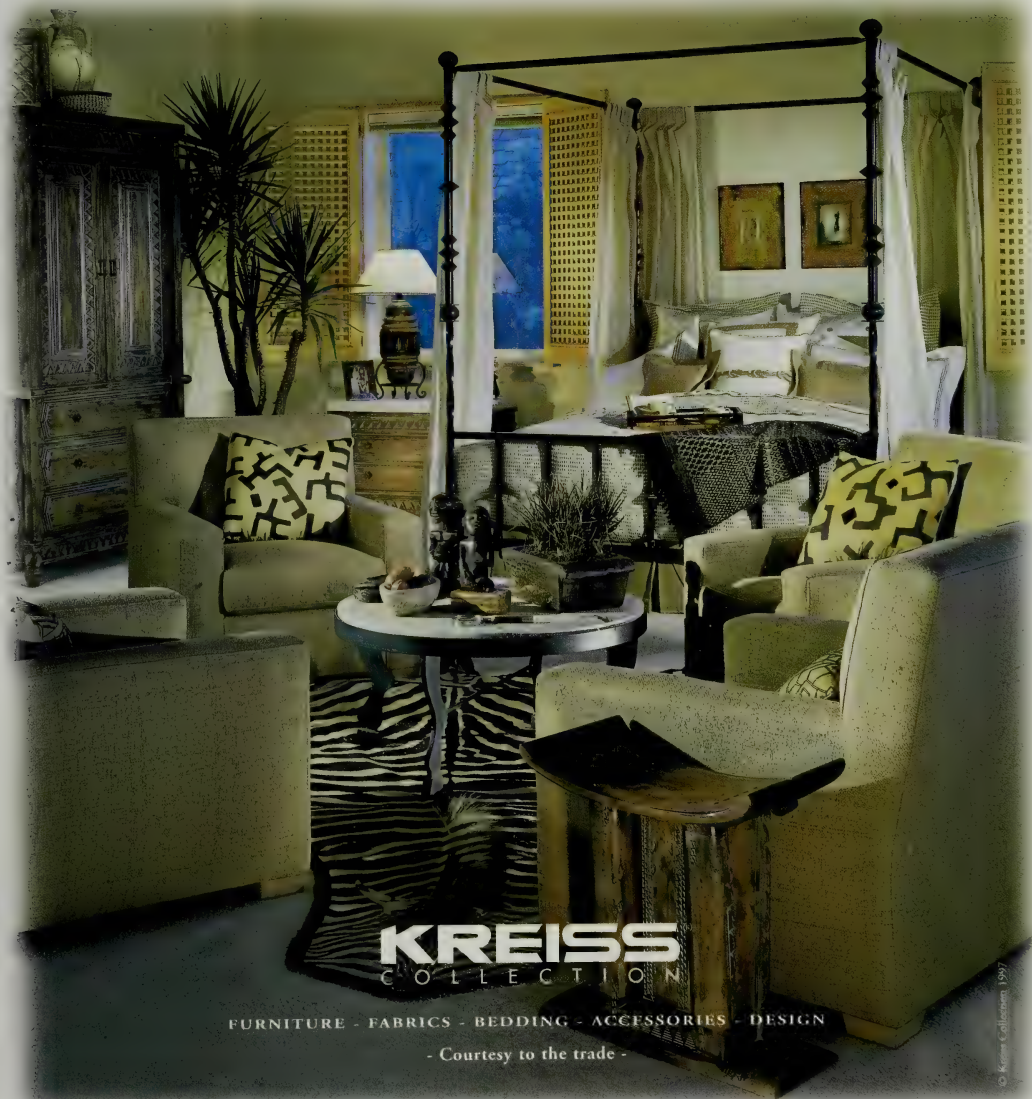
continued on page 34



LEFT: "Bastide St. Bastien offers eighteenth- and nineteenth-century antiques and fine arts. The shop is in a late-18th-century Provençal town house in the village of Maussane."

ABOVE: Owners François Calvia, center, and Daniel Pourchez show Avery a Louis XIV cistern and a Louis XV Provençal petit commode that retains its original paint.

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TREASURES OF PROVENCE



LEFT: "Anne Marie and Bernard Morlon's Antiquités du Mas Chatelan on their estate near Mallemort at Pont-Royal carries eighteenth- and nineteenth-century pieces." Avery is greeted by Bernard Morlon.



RIGHT: Lavender is grown commercially in the area. BELOW LEFT: A tortoiseshell box bracketed by Louis XIV-style brass candelabra rests on a Louis XVI fall-front secretary at Chatelan.



continued from page 32

or a guest is looking for. "Most dealers sell an array of furniture, art and objets d'art from the seventeenth, eighteenth and nineteenth centuries, but everyone has strengths and idiosyncrasies," says Avery. "If I'm intent on a fine gold-leafed frame, I'll go see Gérard Guerre at his gallery in his seventeenth-century town house in Avignon. If someone wants faience pottery from the Moustiers or La Veuve Perrin factory, I take them to Aix to Mireille Louvard's Marches du Palais in the heart of the old town."

One of Avery's habitual stops is the town of L'Isle-sur-la-Sorgue, which he describes as "France's antiques mecca." In addition to many first-tier antiques centers



such as the Quai de la Gare; he is especially fond of two stores there: that of Jean-Pierre Thomasset and Atelier D. L., owned by Didier Luttenbacher. "Jean-Pierre has more formal furniture and a broad selection of paintings from the seventeenth to the nineteenth century," Avery says. "Atelier D. L. is quite different. Aside from some excellent

continued on page 36

ABOVE: A Louis XVI settee centers one of Chatelan's showrooms. Behind it is an early-19th-century commode with a kneading trough. The Louis XV *bonnetière*, right, was used to store ladies' hats.

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TREASURES OF PROVENCE



FAR LEFT: "A relaxing atmosphere of well-being permeates Provence." **LEFT:** "I visit Mireille Louvard at the Marches du Palais in Aix-en-Provence to see, among other antiques, her exquisite porcelain and faience."

continued from page 34

marquetry furniture, Didier deals exclusively in objets d'art, clocks, bronzes, chandeliers, candlesticks, porcelain, sconces, crystal and the like. It's the perfect shop for someone who wants to buy something small but of great quality."

L'Isle-sur-la-Sorgue also hosts a Sunday open-air market that draws buyers and sellers from far and wide. "The streets are lined with literally hundreds of dealers; there are rare pieces of furniture and piles of junk. It's pure heaven, and one of the places where someone with

a good eye can still discover true finds."

For all the charms of L'Isle, or of larger towns such as Aix and Avignon, it is in the countryside that one encounters the landscape of honey-colored villages, fields of sunflowers and lavender, well-tended vineyards and ancient olive groves that one associates so strongly with Provence. The rural environment, however, does not necessarily portend rustic antiques. Avery recounts his surprise on first seeing François Calvia and Daniel Pourchez's Bastide St. Bastien. "The village is surrounded by olive groves, and the houses are quite simple, almost austere. Suddenly I came upon this lovely late-eighteenth-century town house, the only elegant residence in town, and there was François and Daniel's shop, full of absolutely first-rate things." The store has a considerable range of French and Provençal

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THIRY AVERY'S SOURCES IN PROVENCE

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84800 L'Isle-sur-la-Sorgue
33-4-90-22-27-94
Eighteenth- and nineteenth-century objets d'art and bronzes

3 JEAN-PIERRE THOMASSET

Quai de la Gare
4 avenue Julien Guigue
84800 L'Isle-sur-la-Sorgue
33-4-90-38-41-85
Eighteenth- and nineteenth-century antiques and paintings

4 GALERIE GERARD GUERRE

Hôtel des Laurens
1 Plan de Lunel
84000 Avignon
33-4-90-86-42-67
Seventeenth- and eighteenth-century antiques and paintings

5 BASTIDE ST. BASTIEN

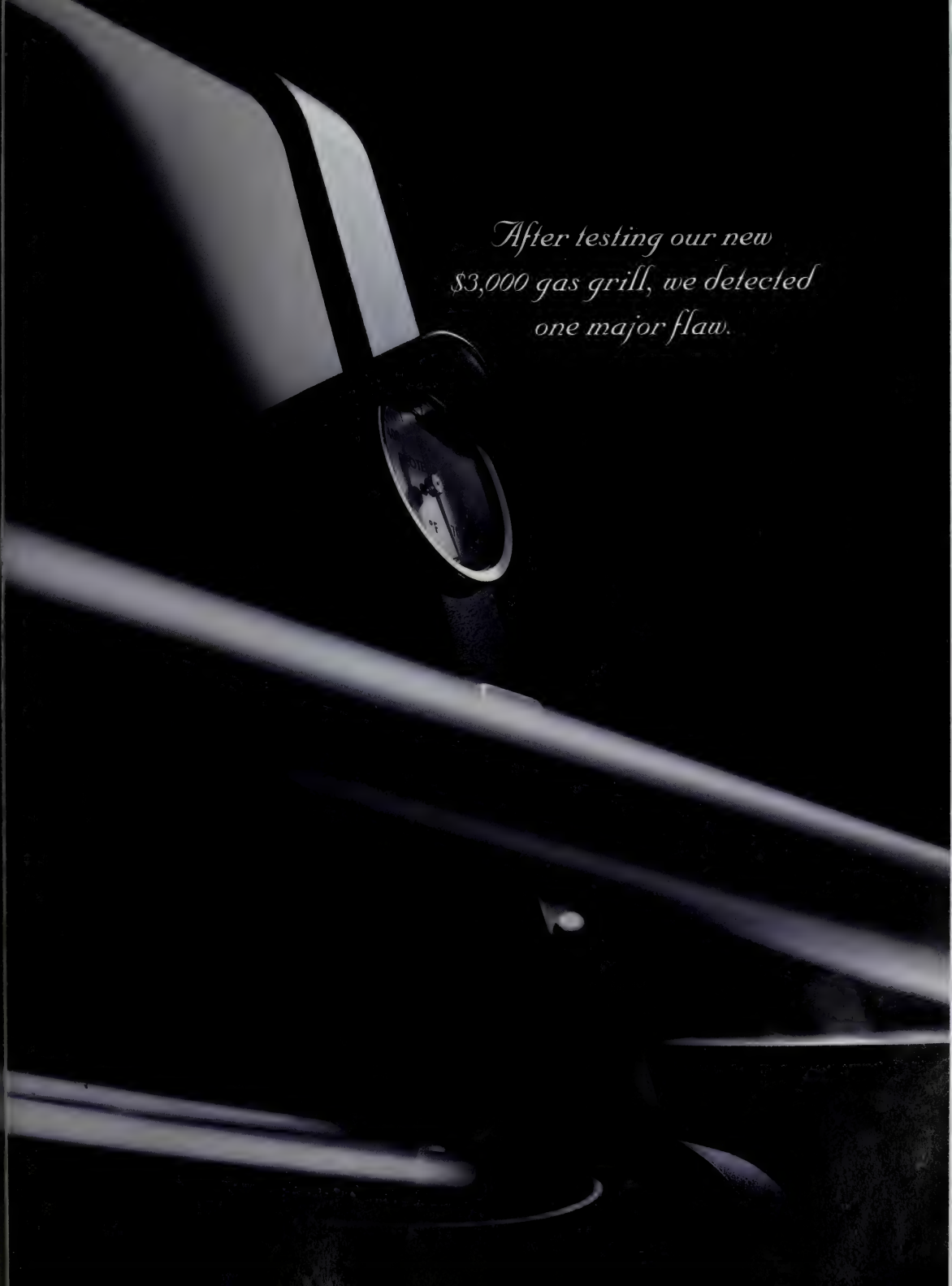
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A black and white photograph of a gas grill. A pressure gauge is visible on the left side of the grill, showing a needle pointing to a value. The grill's metal grates are visible in the foreground, and the background is dark. The text is overlaid on the right side of the image.

*After testing our new
\$3,000 gas grill, we detected
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Shop around for a new grill this year and you'll find one thing is certain. Stainless steel is in. In fact, it's so popular, other gas grill makers are hurriedly wrapping last year's models in it.

At Weber,® we gave our engineers a more difficult challenge: Construct a new series of gas grills that exceeds the performance of our legendary Genesis® Series Gas Grills. And add the unmatched durability of stainless steel.

The result? You're looking at one example of it. The Weber Summit™ 650. The most refined gas grill ever built.

How did we accomplish such a feat? We began by conferring with the people whose engineering and construction opinions matter the most. Yours.

Our engineers have a good eye.

And good ears.

Over the last three years, we have talked to hundreds of thousands of people on our grilling tips hotline (1-800-GRILLOUT) usually giving grilling tips and advice. Perhaps even more remarkable, we spoke to tens of thousands of people who don't even own a Weber Grill.

And we listened. Some of their most common complaints? Gourmet steaks that were burnt to a crisp by uncontrollable flare-ups. Chicken breasts that were

cooked for the same amount of time with embarrassingly uneven results. Pricy grills that either corroded or broke down

after only one or two seasons of use.

Just like our top-rated Genesis Series Grills, the new Summit Series puts the joy and excitement back into cooking out.

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For starters, we have virtually eliminated flare-ups. (That's when fats collect, reach a flash point, ignite and ultimately burn out of control.) How? By discarding outdated lava rocks, flat metal plates and pumice stone. Our patented cooking system uses bars made of heavy-gauge stainless steel.

When juices and fats hit our angled Flavorizer® Bars, they don't pool. Instead, they sizzle, smoke and impart a delicious outdoor flavor to your meal.

Even heat. Every time.

When we designed our new, top-of-the-line gas grills, a larger cooking surface was a necessity. But to equal the performance current Weber Grill owners rave about, we had to start with a clean sheet of paper and design a new burner system.

We moved the burner controls to the front of the grill, allowing us to add more burners, so every square inch of cooking space heats evenly. Which means our new Summit Series doesn't just accommodate a multitude of guests, it also eliminates the uncertainty of when you should serve them.

Complementing Weber's patented cooking design and expanded cooking

capacity are special restaurant-grade enhancements. Like cooking grates made from large-diameter stainless steel rods,

The Weber Summit 650



robot-welded for extraordinary strength. What's more, the distinctive hood houses a dual-purpose thermometer, precisely calibrated for the Summit's expansive cooking surface. So that you will easily be able to cook an entire prime rib roast to medium rare and no more.

Better materials. A better grill.

Finally, we raised the notion of quality workmanship to a level that's delighted,





Suddenly the word grill seems inadequate.

and even surprised, current Weber Grill owners. Our heavy-duty carts have been redesigned for added strength. The new stainless steel work surfaces will endure for years and never need refinishing. Two stainless steel condiment holders keep sauces and spices close at hand. And a rugged, yet elegant, brushed stainless steel hood handle stays cool to the touch. But perhaps even most impressive of all,

the Summit Series Grills are backed by our unprecedented 45-day money-back guarantee and a 25-year limited warranty.

No assembly required.

Our select retail partners, authorized to sell the Weber Summit Series, will most likely assemble your grill for you. Should you decide to assemble it yourself, rest assured you won't need an engineering degree or plumber's license. A total of four

fasteners is all it takes to join the cooking module to the factory-assembled cart.

We know it's difficult to appreciate the enormity of the Summit Series Grill simply by reading about it. That's why we've created a comprehensive video. To order your complimentary copy, call 1-888-33-SUMMIT (1-888-337-8664) in the U.S. or Canada. Or visit our World Wide Web site at www.weberbbq.com.



The Legend Lives On.

TREASURES OF PROVENCE

continued from page 36

antiques, including painted furniture and Louis XV pieces.

When it comes to citing the most idyllic setting for the display of Provençal antiques, Avery doesn't hesitate to single out Antiquités du Mas Chatelan. The shop occupies a complex of out-buildings on Anne Marie and Bernard Morlon's early-nineteenth-century estate in the countryside near Mallemort at Pont-Royal. "Chatelan means little castle, and everything that Bernard and Anne Marie carry is worthy of the surroundings," he contends. "The couple have a keen eye for fine woods, and you can always be sure to see outstanding pieces in walnut, cherry or mulberry."

Avery is quick to point out that neither he nor most of his guests look only for the most rarefied antiques. "I get as much of a thrill buying something purely decorative as I do acquiring something more substantial," he says. "The local markets are filled with antique linens, odd pieces of silver and crystal, pottery, ironwork and books. You need not be rich to shop in Provence."

One Avery source that seems to appeal to every level of buyer is Hélène Degrugillier-Dampeine's Mas de Curebourg, located in her early-eighteenth-century Provençal farmhouse, or *mas*, near L'Isle-sur-la-Sorgue. A graduate of the Ecole des Beaux-Arts, Degrugillier-Dampeine deals in three distinct lines of furniture and objects: fine antiques; less distinguished eighteenth- and nineteenth-century pieces, which she paints with subtle decorative motifs; and painted reproductions. "What's wonderful about Hélène is that she never tries to pass off something for what it's not. Each line of furniture has its corresponding prices."

After all the talk of the breadth of the antiques selection in Provence, of periods and prices, Terry Avery suggests a more emotional motive for shopping in the region. "There is a unique feeling that arises from buying something in situ," he observes. "To see an object in its proper environment is to understand precisely what one is acquiring. And then no matter how valuable or seemingly insignificant a piece is, you're always left with a memory." □



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MODERN SWEDISH GLASS

NEW FOCUS ON A SCINTILLATING LEGACY

By Christopher Finch

IN THE YEARS FOLLOWING World War II the phrase "Scandinavian modern" became associated with a minimalist design philosophy that found expression in artifacts such as kidney-shaped ashtrays and molded plywood chairs with spindly metal legs. Scandinavian design of the 1940s and 1950s was, however, far richer and more varied than was suggested by the mass-produced items that became so commonplace in American furniture showrooms. Nowhere is this more evident than in the field of Swedish art glass.

Modern Swedish glass is closely identified with two notable glassworks, Kosta Glasbruk and Orrefors Glasbruk. Orrefors was the first to come to international prominence, when Simon Gate and Edward Hald were hired as designers, in 1916 and 1917, respectively. Both had trained as painters, Hald having been a pupil of Matisse's, and they learned about the properties and potential of glass from Knut Bergqvist,

ABOVE RIGHT: *Ariel Bowl*, Edvin Öhrström for Orrefors; 1951, 4" x 7 1/4". Modern Swedish glass is now garnering attention in a market formerly dominated by Italian pieces. Retro Gallery, Los Angeles.

RIGHT: *Vase*, Edvin Öhrström for Orrefors; 1944, 5 1/2" x 2 1/2". Öhrström said that glass is a material that "challenges the designer to work with all its attributes." Lillian Nassau, New York.



Orrefors's master glassblower.

Gate and Hald proved to have a natural feel for glass. In the teens they began designing pieces to be made using a new technique called Graal (named for the Holy Grail), in which acid-etched glass was fired to soften the hard edges, then cased (a process of combining two or more layers of glass) and polished. Gate used this technique to create vessels decorated with stylized figures. Hald tended toward more sinuous, non-figurative designs.

Both also designed vessels to be engraved in intaglio (meaning that the image is cut into the glass). Later Orrefors designers adapted these methods and also began to employ another new process, called Ariel, in which multiple layers of glass were used to encase sandblasted designs, trapping pockets of air and creating a bubble effect. Among the best known of these younger artists were Vicke Lindstrand—a master of the Ariel technique—Edvin Öhrström, Nils Landberg, Ingeborg Lundin and Sven Palmqvist. It was the latter quartet that carried Orrefors into the postwar era, and during that period Palmqvist devised the factory's Ravena technique, in which simple, nonfigurative designs were inlaid into chunky vessels of tinted glass.

Meanwhile, in 1950 Lindstrand—after a decade spent working with ceramics rather than glass—became the principal designer at Kosta. At Orrefors he had followed the style set by Gate and Hald, which is to say

continued on page 46

SERVE HOT.

(OR ONE GOURMET'S VERSION OF COOKIN' WITH CATERA.)

I know people who think Eve served the biblical apple merely because she was pinched for time and didn't have to cook it.

I like to cook.

"Where did you learn to cook?" people ask, like there's a cavern hidden deep under the city where we meet; a secret, benevolent cabal of chefs, practicing the ancient rites of both spice mingling and time juggling. "In the kitchen," I always reply. They eye me with suspicion and disbelief.

I like to cook.

Cooking lets me unleash my creative energies. To me, recipes are just vague guidelines. I enjoy using intuition to know whether I should add more garam masala, zest another lemon, grind an extra nutmeg or two. I enjoy it even more when I'm right.

I like to cook.

Once we had fresh 25-count shrimp, begging to be grilled, and no appropriate marinade in the house. I frantically mingled spices in a manner that would have terrified

an alchemist. The result is never the same twice and one of my favorites. (I'll share it later.)

Whoever designed my new car must like to cook too. Because they clearly threw out the typical luxury car recipe, scrambled all our preconceptions and came out with a whole new omelet.

The result is Catera, luxury à la fun, the Caddy that zigs.

The performance ingredients are something out of Parnelli Jones' cookbook: four-wheel independent suspension, big four-wheel disc brakes, ABS, full-range traction control. And a 24-valve V6 that kicks out 200 horses.

Hey, I like to cook.

The inside is something too. Clearly some engineers spent a lot of time slaving over a hot drawing board. Because they've come up with things like seats as comfortable as any this seat has ever sat in. Something about the "hip points" being raised for the optimum driving position.

Even the glove box, the oven of cars that turns chocolate to syrup,

is different. It has its own air-conditioning vent, so when the a/c is on, it's cool in there.

Well, dinnertime's coming, and I'm out of saffron. Usually I'd just try to make do, but now I feel like a quick zig to the store. You should see me behind the wheel now.

Man, can I cook.



MARINADE WITH ZIG

- 1½ teaspoons garam masala
- 2 teaspoons brown sugar
- 2 teaspoons tumeric
- 1 teaspoon honey
- 2 dashes soy sauce
- ½ teaspoon red pepper paste
- 2 cloves garlic, minced or pressed
- ½ inch ginger root, peeled and grated
- 2 tablespoons curry oil

Combine all ingredients. Add shelled, deveined shrimp. Turn to coat, marinate for a couple of hours. Grill with chopped veggies. Eat.



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MODERN SWEDISH GLASS

continued from page 42

that the vessels themselves were somewhat traditional in inspiration, while the decoration was in a Moderne idiom typical of the interwar years. At Kosta—in part, perhaps, because of Lindstrand's recent experience with ceramics—all that changed. From 1950 on Lindstrand invented new forms, used colors in imaginative ways and took a more organic approach to design.

Lindstrand was not the only postwar Swedish glass designer to explore these frontiers. At Kosta, other artists, such as Erik Höglund and Monica Morales-Schildt (who had studied under Venini in Venice), became bolder in their use of both form and color. At Orrefors, Öhrström and Lundin displayed great skill at producing rich textural effects. Landberg, a gifted glass-

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ABOVE: *Ravenna Bowls*, Sven Palmqvist for Orrefors. Circa 1952, 5" x 11"; circa 1967, 3" x 5½". Palmqvist's Ravenna pieces often combine biomorphic shapes with vivid blues. Treadway Gallery, Cincinnati.



LEFT: *Kraka Vases*, Sven Palmqvist for Orrefors; both circa 1955, 8" and 9" high. Extremely innovative, Palmqvist devised the Kraka, Ravenna and Fuga techniques. Denny Burt Modern Antiques, Los Angeles.

ABOVE: *Ariel Vase*, Ingelborg Lundin for Orrefors; circa 1963, 5½" x 4". Lundin, Orrefors's first female designer, said that "you can't express sad feelings" in glass because it is "exuberant." Donzella, New York.

S. Harris



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MODERN SWEDISH GLASS

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blower, created elegant forms for objects such as drinking glasses, while Palmqvist, perhaps the most original of the group, used his Ravenna technique to make vessels that were both sculptural and painterly at the same time.

Contemporaneous with this outburst of creative energy in Sweden was a great period of glassmaking in Italy, and inevitably the two schools have invited comparison. Until recently it has been Italian glass of the postwar era that has attracted the most attention from collectors in the United States.

"American tourists went to Italy," says Don Treadway of the Treadway Gallery in Cincinnati. "They brought home pieces of glass as souvenirs, and names like Venini became familiar over here. Not as many tourists went to Sweden, so the Swedish glass houses were not as well known. For that reason, among others, Italian glass of comparable quality is still a good deal more expensive than its Swedish equivalent."

Denny Burt of Denny Burt Modern Antiques in Los Angeles agrees, suggesting that the heightened interest in Swedish glass is attributable in part to its modest price compared with that of Italian glass, prime pieces of which are now beyond the reach of many collectors.

Another attractive feature of Swedish glass is that information is available that makes the pieces easy to authenticate. "The better Swedish makers go so far as to number individual pieces," says Burt, "and factory catalogues have been published for the reference of dealers and collectors. That contrasts with the situation with Italian glass, in which—with the exception of Venini and a couple of other houses—many pieces are not even signed, so forgery, quite frankly, has become a problem."

Not that authenticity alone explains collectors' interest in postwar Swedish glass. Burt says that a growing curiosity about Swedish design as a whole has been very evident at recent antiques fairs.

Treadway believes the rising interest is partly due to the now well established return to respectability of fifties design in general, though he emphasizes that there has long been a solid market for quality glass of this period—a point that is echoed by Harry Wallace of the Lillian Nassau Gallery in New York.

Demand is also being fueled by the attention that is encouraged by major exhibitions such as "The Brilliance of Swedish Glass, 1918–1939," mounted recently by the Bard Graduate Center for Studies in the Decorative Arts in New York. Prime items of Swedish glass from those years command prices in the tens of thousands of dollars. Dealers stress, however, that postwar Swedish glass is by and large relatively affordable.

"You may have to pay a few thousand dollars for especially large and ambitious pieces," says Treadway, "but there are many fine pieces on a smaller scale that can be picked up for between five hundred and fifteen hundred dollars." Modest but handsome signed examples of Lindstrand's work for Kosta can be found in that price bracket, while good entry-level examples of Swedish glass are sometimes sold for as little as \$250.

Ultimately, it is the character and quality of the pieces themselves that make them worth collecting. In contrast with the hothouse forms and colors favored by their Italian contemporaries, Swedish postwar designers tended to produce pieces that are cool and thoughtful, depending on subtle optical effects rather than flamboyant displays of color. Inventive in a controlled way, these designers also displayed a sure grasp of the creative potential inherent in the remarkable technical resources provided at Orrefors and Kosta, as well as at lesser-known glassworks such as Gullaskruf and Flygsfors.

Swedish art glass embodies devotion to the highest levels of craftsmanship. A fine vase by Lindstrand, or a delicately modulated bowl by Palmqvist, does not shout for attention but wins it nonetheless by sheer quality and originality. These are pieces that give immediate pleasure yet do not yield their secrets easily. They are objects to be lived with and appreciated over time. □



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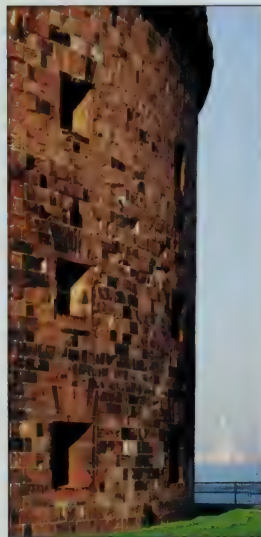
GOVERNORS ISLAND—FOR SALE?

DECIDING THE FATE OF NEW YORK'S BIGGEST LITTLE-KNOWN LANDMARK



Text by Brendan Gill
 Photography by
 Peter Aaron/ESTO

THE ONE TRAIT THAT nobody has ever attributed to New York City is repose. Vibrating night and day with a tumult of cars, trucks and subways and with endless waves of pedestrians rushing up and down its streets and avenues, the city has an air of being always under extreme high pressure. But that is by no means the whole story. Although only a comparative handful of the millions of people who live and work in and around the city are aware of it, a short ferry ride from the tip of Manhattan brings visitors to an idyllic island in the middle of the harbor—a place of green fields, ancient trees and equally ancient brick and wood houses. Disembarking on this island, we are struck at once by its uncanny near silence.



How hushed it is—so hushed that one must strain to hear the far-off scream of gulls skimming Buttermilk Channel, the cackle of wild geese roaming ad lib along broad stretches of well-mown lawn. To our astonishment we



Situated off the southern tip of Manhattan, Governors Island was sold to the Dutch by the Manahatas Indians in 1637 and has since served primarily as a British and American military installation.

TOP AND ABOVE LEFT: Built as a fort in around 1810, Castle Williams was a military prison from 1865 to 1966. ABOVE: Nineteenth-century clapboard housing on the island's eastern section.

feel stealing over us the experience of repose. Have we, we wonder, stumbled by some happy warp of time into an enchanted village in another place and in another century?

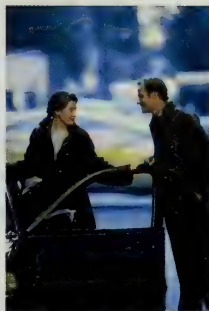
Not so. It is 1997, and we are standing on the solid soil of Governors Island, which at the moment happens also to be something of a deserted island. The United States Coast Guard, which occu-

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GOVERNORS ISLAND—FOR SALE?



LEFT: Governor's House is the oldest structure on the island. Built by Lord Cornbury in 1708 as a personal residence, it was financed by taxpayer money that was supposed to have been used for fortifications.

BELOW: Admiral's House, circa 1840, has been home to army generals such as Winfield Scott and John J. Pershing. **BOTTOM:** A row of turn-of-the-century brick houses was inhabited mainly by married officers.

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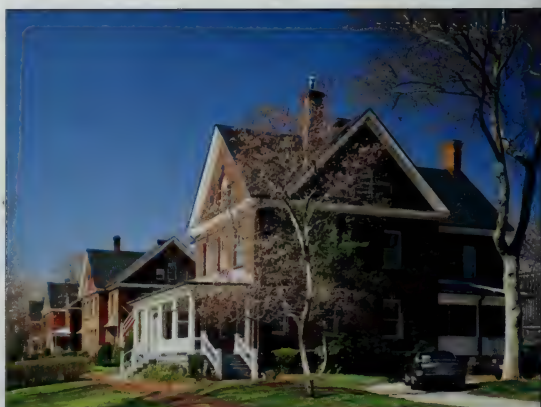
pied the site for the past thirty-odd years, has moved its activities to other bases for the commendable purpose of reducing its budget by some \$30 million a year. The General Services Administration of the federal government may put the island up for sale; it has announced in the majestic prose of govpeak that "it is committed to balancing the benefits to the local community while maximizing benefits to U.S. taxpayers. Capitalizing on its unique location, architecture and environment, the objective of the disposition and redevelopment plan is for the island to be economically self-sufficient and to support and reinforce the revitalization of neighboring communities. The island's historic structures and grounds must be preserved and maintained. Public access to Governors Island's historic and scenic resources is encouraged."

To help fulfill these admirable intentions, the GSA last year issued an open solic-

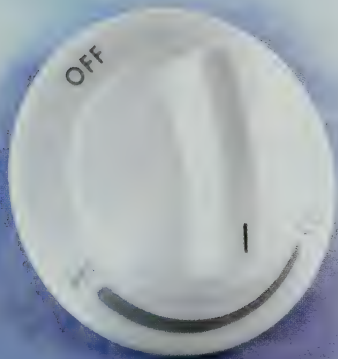
itation to professional services firms to look over the island and devise a program that could serve as a guide to future operators when the island changes ownership. The New York City firm of Beyer Blinder Belle, accustomed to big projects, was chosen to carry out this task and is currently engaged in doing so. The program is to be in the hands of the GSA by August, and the sale of the island is tentatively scheduled to be held in the late summer or early fall of 1998. Now that ordinary New Yorkers have been permitted to discover the island, they are impatiently awaiting the next step. The opportunity for the GSA to make the right choices is very great. So is its opportunity to make the wrong ones.

The island entered history in 1637, when it was acquired by Wouter Van Twiller, governor and director general of New Netherlands. The Dutch claimed a vast amount of territory up and down the East Coast, but their

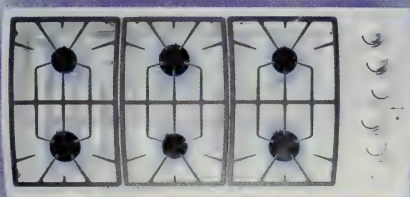
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GOVERNORS ISLAND—FOR SALE?

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presence consisted mostly of a Manhattan trading post called New Amsterdam, founded in 1625. Van Twiller was the only individual ever to own what the Dutch called Nooten Eylandt (later anglicized into Nutten Island, in tribute to the nuts that were found in profusion there). The sellers of the island were a couple of Native Americans who, speaking no Dutch,



LEFT: Liggett Hall, which is bisected by a triumphal arch, was designed in the late 1920s by the architectural firm McKim, Mead & White to accommodate an entire army regiment.



were grateful to be paid with two axheads, a string of beads and a handful of nails.

Van Twiller appears to have been a little too grasping for his own good. In 1638 he was removed from office and the island was confiscated and returned to the public domain. Subsequent Dutch governors maintained it as among their perquisites, and when the British supplanted the Dutch, in 1664, their governors took care to continue the tradition. By the start of the eighteenth century the island had come to be

continued on page 56

ABOVE: The nine-hole golf course is one of several recreational amenities on the island. There are also medical and dental facilities, a 12-lane bowling alley and a service station.

RIGHT: The 173-acre island served as an army garrison from 1821 to 1966. The U.S. Coast Guard, which has occupied the island since 1966, is vacating it this year. The island may be put up for sale.



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ABOVE: A drawbridge leads to the sculpted brownstone entrance of Fort Jay. Completed in 1798 and rebuilt 11 years later, the fort was named after then Secretary of Foreign Affairs John Jay.



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HISTORIC ARCHITECTURE

GOVERNORS ISLAND—FOR SALE?

continued from page 54

called Governors instead of
Nutten, and the first forti-
fications were being con-
structed there. It has been a
military post ever since—ac-
cording to some historians,
the oldest military post in the
United States.

Just before the American
Revolution, the Royal Amer-
ican Regiment, 60th Foot,
occupied barracks on the is-
land, with Lord Jeffrey Am-
herst serving as colonel-in-
chief. When the Revolution
seemed imminent, the Brit-
ish, fearing desertions, trans-
ferred their combat units to
Jamaica. Only the regimental
band stayed behind, to give
concerts for those Tories
who, after Washington's de-
feat in the Battle of Long Is-
land, were content to go on
living in the area through-
out the British occupation
of New York.

At the end of the war, in
1783, the British officially
surrendered the island to
Governor Clinton and victo-

named Castle Williams after
its designer, Colonel Jon-
athan Williams, a nephew
of Benjamin Franklin's and
the first superintendent of
West Point.

In 1821 the local army
headquarters was transferred
from Manhattan to Gover-
nors Island, and the army re-
mained there until 1966,
when, having shifted its
headquarters to Fort Meade,
Maryland, it turned the prem-
ises over to the Coast Guard.
Left in good order were
dozens of buildings of high
architectural interest, piers,
gardens and recreational fa-
cilities, including tennis
courts and a nine-hole golf
course. (Seth Kamil, director
of Big Onion Walking Tours,
has chronicled the island's
long history.)

The ceremony of deacti-
vating Fort Jay took place on
the parapet of the fort, where
several Rodman guns of the
Civil War period remain in
place. One of the guns was

**It is to be hoped that the GSA
will dismiss at once proposals
that seek, under whatever
disguise, to exploit the precious
resources of the island.**

rious Colonial troops moved
in. Seventeen years later the
island was ceded by the state
of New York to the United
States government, which
then began to build truly
substantial military works,
including Fort Jay, an im-
mense star-shaped parapet of
earth backed with brick and
stone and surrounded by a
dry moat. On the north
shore of the island and dating
from around 1810 is a fort

fired in honor of the occa-
sion, shattering the glass in
most of the nearby windows.
Then the wadding used in
the cannon landed ablaze in-
side the dry moat, causing
the grass there to catch fire.
The island fire department
responded with exemplary
speed to the emergency, and
the ceremonies proceeded
on schedule.

What is to become of this
enchanted island? One sus-

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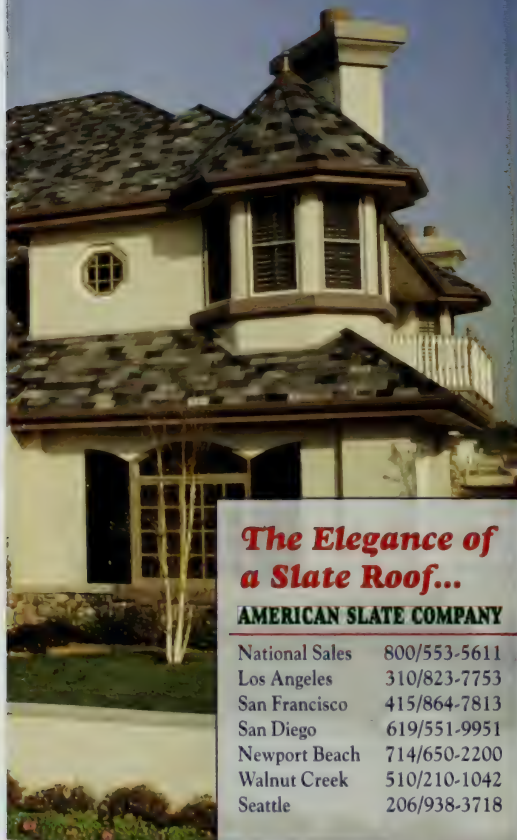
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GOVERNORS ISLAND

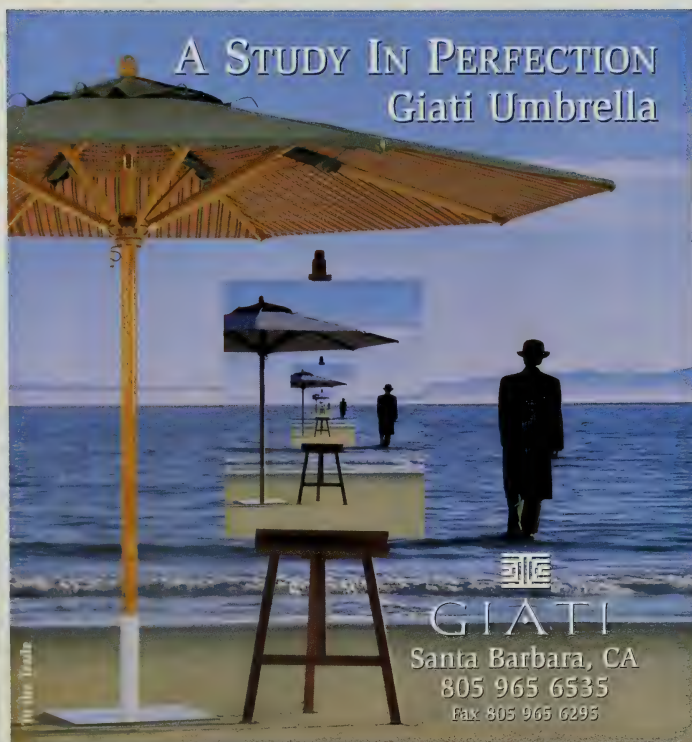
pects that in their hearts the architects preparing the program for the GSA would like to leave its 173 rustic acres just as they are. For many reasons, a number of them economic, this would be out of the question. It is to be hoped that the GSA will dismiss at once proposals that seek, under whatever disguise, to exploit the precious resources of the island, transforming its authentic

According to some historians, it is the oldest military post in the United States.

historic value and its simple, homely pleasingness into a jam-packed twenty-first-century theme park. A more probable—and more attractive—prospect is that of housing, designed for several levels of income and compatible with the handsome, well-kept army and Coast Guard housing already on the island. Another prospect is a hotel and conference center, which could be tucked away within the interior courtyard of Fort Jay. Still a third possibility, one obviously appropriate to the island, would be the establishment of a museum of American military history, making use of buildings and equipment already at hand.

There the island stands, rising toylike and untarnished out of the upper bay, with the mighty skyscrapers of Manhattan serving for once as a mere backdrop to something that, though of small size, exceeds all of them in value. To the west lie Liberty Island, with its serene goddess holding her torch aloft for all who come believing in her, and Ellis Island, the gateway through which our immigrant ancestors used to pass. Whatever the program devised by Beyer Blinder Belle and whoever it may be to whom the GSA decides to transfer the island, surely it will join with its companion islands to form an irresistible magnet for tourists. And no harm in that! After all, with due care family treasures can be used for generations without breaking, and this is a family treasure if there ever was one. □

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October 30, 1996:
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February 12, 1996:
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April 23, 1944:
Stories on the origin of
Jeep name prompt a
Huntington Post editorial.
One unlikely view
is it was coined after
the Popeye comic strip
character, "Eugene the
Jeep." Others believe it was
short for "GP," or
General Purpose. Either
way, the name stuck.



June 16, 1945:
Willys MB changes into civilian
garb with the introduction of the
Willys Universal. Modifications
include removing the gun holster
from the windshield.



August 29, 1953:
California's Rubicon Trail
plays host to the first-ever
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evening six Jeep owners
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cancan number
around the campfire.



January 20, 1965:
Every float in the Presidential Inaugural
Parade in Washington, D.C., is pulled by a
Jeep CJ5. Overseas, Jeep vehicles are marketed
in more than 100 countries.



April 30, 1995:
The new 1997 Jeep Wrangler
is subjected to rigorous
testing for contingencies that
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desert driving in
Saudi Arabia to Alaskan
temperature extremes.



August 5, 1987:
Chrysler Corporation acquires the
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March 12, 1986:
First Jeep Wrangler rolls off the assembly
line. The automotive press
cheers, adding, "It's hard not to gush."

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AUDI'S INVENTIVE A8 RETHINKING THE LUXURY SEDAN

By Paul Goldberger

THERE ARE FLAMBOYANT PEOPLE who bedazzle you but who turn out to be dull as dishwater, and there are people you wouldn't give a second glance to who turn out to be brilliant, creative and bursting with fresh energy. If the Audi A8 were a person, it would be the second type. Rarely has the external appearance of a car given so little hint of the wonder inside.

Not that the A8 is ugly, or even homely. It's not. It's just that this car, perhaps the most talked-about new luxury sedan of the year, looks more or less like the Audi of 1984, when Audi revolutionized automotive design with its aerodynamic 5000. That car was a great achievement back then—cars ranging



ABOVE AND LEFT: Audi's 1997 A8, an updated, slightly larger version of the Audi 5000, boasts a lightweight aluminum frame and a 300-hp, 4.2-liter V-8 engine.

BELOW: The A8 has a burl walnut interior and 14-way adjustable seats, which are also heated. Other amenities include a Bose music system and dual-zone climate control.



from the original Ford Taurus to the Toyota Camry to the Mazda Millenia trace some lineage to its sleek, flowing body—but that was a long time ago, and while other automakers' designs have continued to evolve, Audi, like the proverbial hare, has pretty much stayed where it was. True, the A8 is bigger, more suave and quite a bit more elegant than the old 5000. But from a

hundred feet away you can hardly tell the difference.

Does it matter, when a design is as good, as truly classic, as the old Audi's? Isn't evolution a more mature attitude toward auto design than revolution? Not when you are trying to convince the world, as Audi is with the A8, that you have designed a car that represents

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In every aspect other than outward appearance, the Audi A8 is a remarkable leap forward in the realm of luxury cars.

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AUDI'S INVENTIVE A8

continued from page 60

a complete rethinking of the luxury sedan in our time. In every aspect other than outward appearance, the Audi A8 is a remarkable leap forward in the realm of luxury cars. It has a lightweight, recyclable all-aluminum body built on an aluminum space-frame structure conceived in partnership with Alcoa; four-wheel drive, which Audi has offered for years in smaller vehicles but which has never before been available in a car intended to compete with the likes of the BMW 7 Series, the Lexus LS400 or the S-class Mercedes-Benz; and a passenger compartment containing six air bags.

Yet this new product, positively overflowing with technological innovation, is delivered in a package that undercuts the very image of newness that the car is intended to project. Years ago the world of automotive design was thunderstruck by the body of the Audi 5000, but the A8 has been received with an understandably more quizzical attitude, even though it is in every other way a vastly more advanced and more inventive achievement than its predecessor. We all think in terms of packaging, even those of us who should know better.

Paradoxically, the package the A8 comes in is new—it just looks old. All of that lightweight, recyclable aluminum may have been molded into a familiar Audi shape, but it is an entirely new kind of auto body, lighter by several hundred pounds than its peers. Audi claims that the aluminum not only offers environmental benefits but is much more resistant to minor scrapes and dings than steel. The downside, however, is that aluminum is more difficult to repair when accidents do happen. It cannot be welded in the way that steel can, nor can bangs be hammered back into shape. For severe crashes, Audi has set up a network of special repair facilities around the United States to handle major aluminum-body reconstruction. (Only a handful of other cars now in production, such as the Acura NSX and the Plymouth Prowler, have aluminum bodies.)

You are tempted to forget the hassle of repair—it is, after all, only potential hassle—when you are in a position to observe aluminum's most visible gift to this car, which is the extraordinary nim-

bleness that its light weight offers in driving and handling. The A8 is as glorious to drive as any car on the road. It handles with a sense of effortlessness but absolute assurance; it manages at once to feel as smooth as a Lexus and as solid as a Mercedes. Audi's body designers may have been resting when this car was being developed, but its engineers were clearly working overtime.

Audi has created a vehicle that feels as rock-hard as any German sedan, as flowing, as fluid, as a Lexus and as maneuverable as a Porsche. I drove the A8 twice on rainy, foggy nights along the curving parkways of Westchester County north of New York City, whose twisting, narrow lanes can be daunting at high speeds even on sunny afternoons. The A8 took every curve smoothly, and I admit to zipping through the heavy mist faster than I normally would drive under the clearest skies, but the four-wheel-drive quattro system held the road with utter certainty and ease.

With a 300-hp, 4.2-liter V-8 engine (there is also the option of a simpler, 230-hp, 3.7-liter engine with front-wheel drive only), this is a car that possesses tremendous power and exists to offer high performance in combination with great comfort. If there is any car

I drove the A8 twice on rainy, foggy nights along curving parkways.

the A8 reminds me of, in its aspirations at least, it is the early versions of the Infiniti Q45, which until it was redesigned a few years ago to become softer and more Lexus-like was a remarkable combination of sybaritic luxury and agile performance, though with rear-wheel drive it was a much more conventional piece of engineering than the A8. (Curiously, the Q45, too, wasn't as striking in the looks department as it was from behind the driver's seat.)

The A8's controls are lit in bright red, which you become accustomed to faster than you might expect. They are

well laid out, save for the digital clock, which is visible only to the driver. It's easily confused with the numbers on the central computer screen, which is set between the speedometer and the tachometer and offers current mileage, gearshift position and radio station setting, among other pieces of essential or not-so-essential information. The A8 has most of the gimmicky but altogether wonderful indulgences that drivers of high-end luxury vehicles have come to expect: heated seats, separate climate controls for passenger and driver, radio control on the steering wheel, power adjustments that move seats every which way, retractable sun shades, and cup holders, to name but a few.

The A8's cup holders are not the cheap, spring-out constructions of plastic that exist in so many other imported cars, signs of how much their designers resented the market's insistence that they indulge in this peculiar American demand. They have exquisite bases of brushed aluminum, among the loveliest details in what is in every way a magnificently crafted passenger compartment. The extent to which Audi's designers embraced the lowly cup holder, and saw it as an opportunity to demonstrate their willingness to respond eagerly rather than grudgingly to what passengers want, might be seen as something of a metaphor for this car as a whole: The A8 is not only an absolute and total joy to drive, it is a car that seems conceived out of a genuine desire to please, and to excite.

At least on the inside, and under the hood. The exterior remains a puzzle-moment, all the more since Audi recently demonstrated, in the design of its sprightly and handsome smaller sedan, the A4, an ability to create designs that feel energetic and fresh. Why not this time, too, when Audi was making an ambitious leap into the territory ruled for so long by Mercedes and BMW? A redesigned A8 body is said to be in the works, to debut in 1999, but that is two years off. For now, the A8 is the perfect car for people who want to drive one of the finest, most luxurious and most intelligently conceived production sedans in the world—but don't want anyone they pass on the freeway to know it. □

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DRIVING LESSONS

NAVIGATION SYSTEMS THAT TELL YOU WHERE TO GET OFF

By Nicholas von Hoffman

IT IS ONE O'CLOCK IN THE MORNING. The plane carrying you and your most significant others was three and a half hours late. You are stiff, you are groggy, and you are beginning to have bitter second thoughts about this summer vacation. What was once an

condition makes it impossible for you to process. Halfway into her explanation, you can no longer remember whether she told you to turn right or left at the exit to the parking lot. You are lost before you have found the car. You have taken the wrong turn even before you have switched on the ignition.

But here, coming to your aid, is Dr.

gets you back on another route. You may have to tell it to reroute, though some systems do that automatically."

Without getting technical about how it's done, let's just say this electronic passenger keeps track of your whereabouts by means of technologies that are finding applications in everything from police work to over-the-road trucking. "The equipment knows where the car is because it uses GPS—global positioning satellites," Hansen says. "It also uses dead reckoning—sensors in the vehicle keep track of the turns you've made and how far you've traveled, and through a technique called map matching, they know where you've gone." The global positioning satellites enable inexpensive computers to use radio signals to figure out locations with exquisite accuracy.

If you're in a city where taking the wrong freeway exit can land you in dismal and dangerous places, these systems provide a degree of extra safety and peace of mind. For businesspeople who rush around in strange locales from appointment to appointment, they materially reduce the risk of getting lost and being late. For long-suffering wives trapped in cars with woolly-headed spouses who refuse on principle to stop and ask for directions, these systems promise to cut the divorce rate.

They are not hard to work, but if you are afflicted with such PC-panic that the mere sight of something that looks like a computer makes you freeze, their utility should serve as another reminder that it is getting late in the day to maintain quixotic boycotts of the tools of the late twentieth century.

To use these electronic kibitzers, you need to know next to nothing about computers. If you can keep from going into a tizzy when you see the screen next to the driver's seat, you'll be OK. "You get in the car," says Hansen, "and you play with menus with your cursor control, just as you would work with Windows 95, and you select your destination."

Robert White, the general manag-

continued on page 66



enticing idea is rapidly losing its appeal because you are now draped over the counter at the car rental place, half dead from fatigue, half sick from airplane food and half crippled from six hours in a coach seat that cannot comfortably accommodate any mammal larger than a Jack Russell terrier or a miniature schnauzer.

The woman on the other side of the counter is making pencil marks on a tiny map that you cannot read, while giving you directions to your hotel that you cannot hear or that your debilitated

Digit, the benign spirit who presides over Electroland. You will not have to climb into your rental car and drive out of the airport and into confusion. The good doctor has given you an electronic backseat driver, which "tells you where to go, turn by turn, as if you had a passenger who knew the way," says Paul Hansen of *The Hansen Report on Automotive Electronics*. "The system simply says, 'You're going to be making a right turn up here—get in the right lane, get ready for the turn.' If you accidentally go the wrong way, it recalculates and

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DRIVING LESSONS

continued from page 64

er of Intel's Automotive Operation, is equally reassuring: "At the beginning of your journey you program in where you're going, using either a little remote control or a set of buttons on the console. You may program in the destination either by address or by cross streets or, in some cases, by a known landmark. The system takes a reading from the global positioning satellite, locks onto your current position, displays that on a map and guides you to your destination."

Several of the major car rental companies either already offer cars with navigation in them or soon will. The one that seems to have flung itself into the new technology with the most enthusiasm is Hertz, which, according to company representative Lauren Garvey, has some eight thousand cars at airports in sixteen cities with its "NeverLost" system. Renting a NeverLost car costs an extra six dollars a day, and as of now, only midsize and larger cars have the equipment. Garvey says that vacationers and business travelers are renting NeverLost cars in equal proportions. Response has been so strong that Hertz plans to install NeverLost in some of its minivans and four-wheel-drive vehicles.

It is just a matter of time before one form or another of this system, which is manufactured by a raft of companies, finds its way into the family car. Currently, navigational equipment, often built into the dashboard alongside the radio, adds \$1,500 to \$3,000 to the price of a car, but presumably mass production will bring down the cost.

"In Japan these things are really taking off," says White. "Tokyo and other large cities in Japan are so congested. The roads aren't very well marked, and their addressing system isn't linear. It's based on when the property was constructed, so building thirteen hundred might be right next to a building with the address seven, which might be next to building number twenty-five hundred." In such cartographically challenged places, a system that enables a driver to punch in any address and be guided to it is invaluable, which explains why three-quarters of a million of them are already up and running in Japan.

Americans are notoriously slothful

about learning other people's languages, so these navigational systems, which can speak to the driver in any tongue, make foreign touring easier. Parenthetically, this device is another electronic instrument that keeps the user from having face-to-face contact with others. There is something to be said for getting out of the car, map in hand and wearing a puzzled look, to negotiate with a person whose language one doesn't speak and whose ways one doesn't know. Dr. Digit will soon make it possible to travel extensively everywhere from Indonesia to Ukraine without talking to an inhabitant. Alas, in his hands you've also reduced your chances of taking a wrong turn and finding that magic little inn or a jewel of a wayside chapel. Turn your computer off when you want to meander.

The PC, having nudged its way into the family car, will soon find other things to do. In time these onboard computers will be equipped with radio receivers to update maps, and services will doubtless spring up to guide drivers around traffic jams, thereby lessening congestion for everybody.

But, as White points out, "This is all for the driver. What if you have pas-

**Dr. Digit has given
you an electronic
backseat driver, which
"tells you where to go,
turn by turn, as if you
had a passenger
who knew the way."**

sengers and you're driving between Phoenix and San Diego? The navigation system tells you that you need to get on Interstate Eight and stay on it till San Diego, but you've still got the problem of the kids screaming in the back. So what if you had an additional screen where the kids could play video games or watch movies or be entertained by some of the software they use at home, like *The Magic School Bus*?" Again, the

advantages are obvious, but the more electronics are used to cocoon people in their familiar environments, the less people see of the new and the different.

There's one contact no one will miss, and that's with the recorded voice that puts you on hold when you call to make airline reservations. Now Dr. Digit and the ElectroGenies have found a way around it. If you are willing to take one small step onto the Internet, you can, with a few keystrokes, buy your ticket and, if need be, have it FedExed to you the next day. What used to be an irksome procedure has been smoothed out into a significant convenience.

Is making your own arrangements through your computer better than dealing directly with a travel agent? Only you can say. You are still dealing with a travel agent when you make your purchases electronically. Perhaps the biggest and the oldest agent is American Express, and there it is, waiting to assist you through your online service. Whether you have specific flight arrangements to make or are merely browsing vacation specials, it's easy. Take it from me, the original technoklutzn who never gets it right.

If you are one of those just-do-it-and-don't-bother-me-with-the-details people, you may not want to make your own travel arrangements, but if you want to know all the airlines that go where you want to go and all the flight times and all the ticket prices, you will want to use American Express or one of the other services.

According to Henry Blinder, American Express's vice-president of marketing for Consumer Travel, the airlines make one hundred thousand ticket price changes a day. The cost of the same ticket on the same flight may fluctuate hour by hour. Corporate travel departments are adept at catching the cheap price, and so are some travel agents. Now electronic booking gives vacationers and home office people a good shot at getting low-priced, although perhaps not the low, low, lowest-priced, tickets. In my experimentation with these services it seemed that, while American Express came up with

continued on page 68

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DRIVING LESSONS

continued from page 66

some good prices, the best ones still came from my human agent.

Buying anything on the Internet makes some people nervous. The credit card electronic pickpockets have gotten much publicity over the past few years, but Joshua Herst, product manager for Microsoft's online travel agency, Expedia, says not to worry. "You're more likely to have your credit card copied by giving it to a waiter or to an order taker on the telephone."

The various electronic booking services each have their strong points. Expedia, for instance, will locate your hotel on the map so you can see if it is really where you want to be. All the services make car rental reservations and give you news of travel bargains and information on hotels and restaurants. Like human travel agents, they take into account your preferences in food, seating, smoking and which airlines you have a frequent flier account with, and then they

and check them out. Furthermore, they pass along the good and bad reviews they get from their clients. Last winter, when I was poking around for postholiday warm-weather fun, none of the services I visited electronically warned me that kidnapping is a clear and present danger in Mexico City, something I found out from two friends whose vacation there was considerably enlivened by abduction.

Microsoft puts out a CD-ROM atlas called Encarta 97 (about \$55), which will jump you onto places here and there on the Internet, and it contains some frank assessments about what to expect in out-of-the-way places. If you don't know where you want to go, but you know you must go somewhere, skipping around the atlas may give you some ideas. This CD contains snatches of music from everywhere on the globe and family portraits of people living in more than thirty countries,

**It is just a matter of time
before one form or another of
this system, which is made
by a raft of companies, finds its
way into the family car.**

book all your reservations accordingly. But there are some things human travel agents can do that the electronic ones can't or won't.

The online services dance around the subjects of poor food, bad accommodations and dangerous conditions; human travel agents will give you the straight poop. The human agents actually go to the places they send you

along with pictures of the scenery and notes on food, history and customs. Once you start diddling with the thing, the hours pass, and unless you're careful, your vacation may be over.

Nevertheless, even if Vasco da Gama or Lewis and Clark had had computers and modems, they probably would have set out on their adventures the old-fashioned way. □

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FALCON LAIR IN BEVERLY HILLS, TAYMOUTH CASTLE IN SCOTLAND...

BEVERLY HILLS

● Doris Duke

Built in 1924 by screen legend Rudolph Valentino (*AD*, Apr. 1994), Falcon Lair in Beverly Hills was most recently owned by heiress Doris Duke. The estate, which is five minutes from the Beverly Hills Hotel, has many of its original features: The high wall that surrounds it was built specifically to keep Valentino's fans out; the "V" pennant, for Valentino, still hangs over the front door; whitewashed walls, elaborate wrought iron accents and original light fixtures are still in place. Duke acquired the property in 1965 and owned it until her death in 1993. She ren-



ovated the estate and, according to its appraiser, installed Napoleon Bonaparte's original

war room in the middle bedroom on the lower level. \$3.9 million.

Jeff Hyland and Richard Hilton,
Hilton & Hyland Real Estate;
310/278-3311.



IRELAND

Castlegar, considered the most distinguished of Sir Richard Morrison's midsize country houses in Ireland, was commissioned in 1802 by Ross Mahon, who later became a baronet. "Morrison's early designs were Palladian, and his compact villas are notable for

their semicircular porches fronted with pillars, windows and doors set in arched recesses, vaulted ceilings and impressive staircase halls," wrote Mark Bence-Jones in his *Guide to Irish Country Houses*. The oval hall, featuring Corinthian columns and a domed plaster ceiling,

leads to a central top-lit staircase and then to a domed rear hall with Doric columns. The fifth baronet, who succeeded in 1893, added a porch to the rear hall to make it the entrance and turned the dining room into an Adamesque interior with frieze-work and striped wallpaper.

The 50-acre property in County Galway includes gardens, stables and a tennis court. £800,000 (\$1.4 million).

William Montgomery; 44-12477-88668.

continued on page 72

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SEAL HARBOR

● Edsel Ford

On Mount Desert Island in Seal Harbor, Maine, is Skylands, the former summer home of Edsel B. Ford. The 1925 main residence reflects the

carmaker's interest in English architecture—made of seam-faced granite, the 21-room house, which includes an English pub from the 1800s and Ford's Georgian and Queen

Anne antiques, has oak floors, leaded-glass windows and nine fireplaces. A guesthouse, two tennis courts, a playhouse with a squash court and a carriage house with stables are set on the

more than 60-acre property. \$4.9 million (unfurnished), \$5.4 million (furnished).

Torie Hallock, the Knowles Company; 207/276-3322.



WILLIAMSON

SCOTLAND

Queen Victoria wrote that on her honeymoon with Prince Albert in 1842, they were guests of the second marquess of Breadalbane at his "newly and exquisitely furnished" Gothic Revival castle, Taymouth. The Scottish estate in the central Highlands now extends over 300 acres. Architectural drawings are at the V & A Museum, and extensive records of the interiors decorated by J. G. Crace and Son exist. In the baron's hall; reading room and tapestry room, Renaissance woodwork is incorporated into the paneling. Also included are an 18-hole golf course, the majority of the village of Kenmore, and one and a half miles of double-bank salmon fishing on the Tay. £5.5 million (\$8.9 million).

W. N. Jackson, Knight Frank; 44-131-225-8171. □

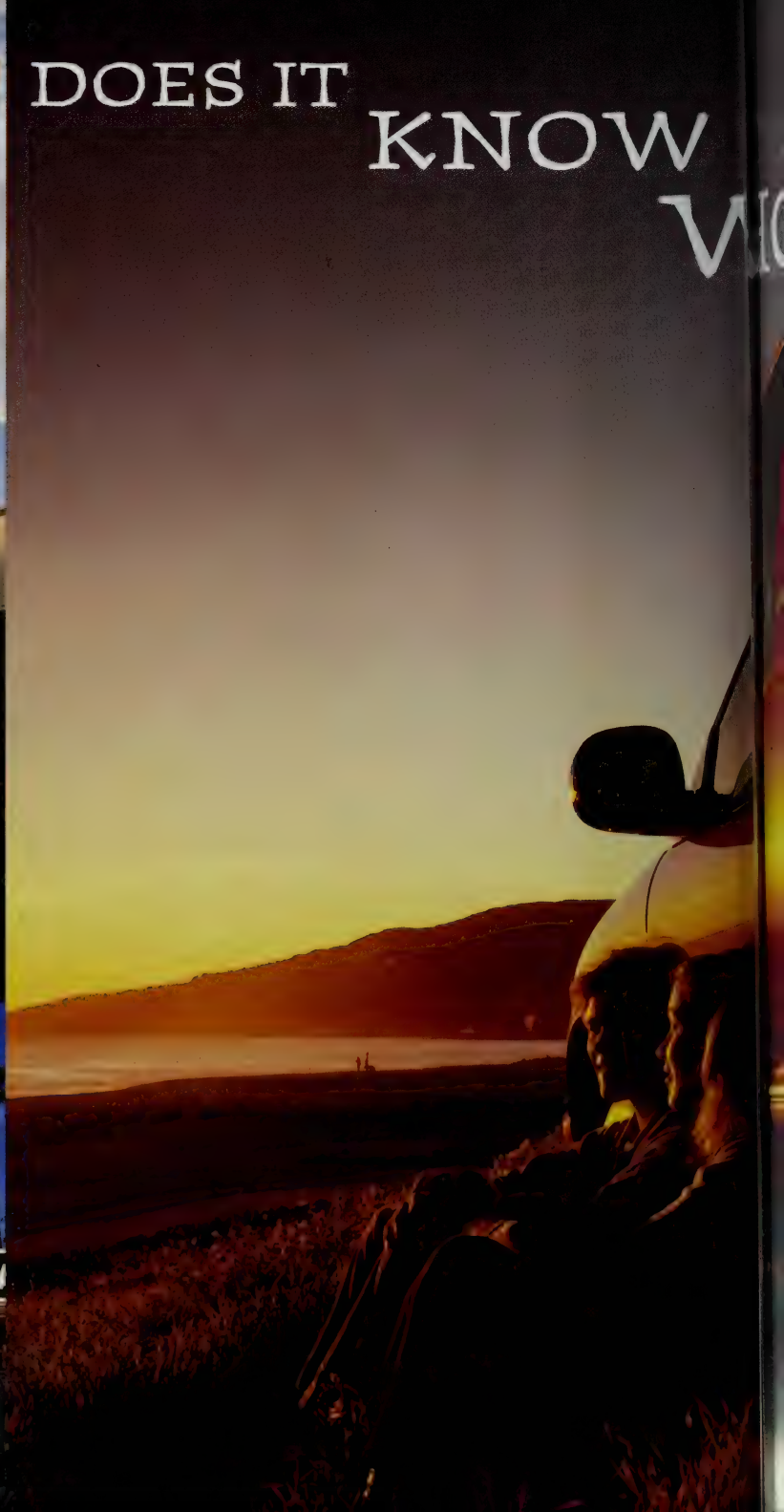


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SHINGLE STYLE TIMES TWO

WINTER AND SUMMER RESIDENCES
ON THE WATER IN NEW YORK

Architecture by Elliott Rosenblum, AIA

Interior Design by Elissa Cullman and Hedi Kravis

Text by Steven M. L. Aronson/Photography by Durston Saylor



"The family compound consists of a large main, or summer, house and a smaller guest cottage, also used as a winter house," says architect Elliott Rosenblum of the waterfront Shingle Style residences he built in Westchester County, New York.





The client was a mother of six, a grandmother of nine, a cracker-jack rock climber and a practicing psychotherapist—everything but an architect, and that's why she hired one. When she made the decision to scale down—to leap free of her gigantic Georgian brick

residence in Westchester County, New York—she got a purchase on a couple of acres of waterfront property nearby and commissioned Elliott Rosenblum to build her a smaller, airier and altogether lighter-hearted house. To be precise, a main structure and a companion piece: a little big house (thirteen rooms;

7,500 square feet), where she planned to pass the summer months, and a big little house (ten rooms; 4,000 square feet), where she would winter. Tags of size aside, she wanted both buildings to be snug enough for two but able to accommodate her and her husband's extended family and friends. Meanwhile on the aesthetic

"Antique Virginia pine distinguishes the main house's living room," says designer Elissa Cullman, who collaborated with Hedi Kravis. Osborne & Little fabric on chairs at left. Houllès sofa trim. Brunswick & Fils fabric on chair at right. Ottoman fabric, Manuel Canovas. Patterson, Flynn, Martin & Manges rug.

BOTH HOUSES OFFER A SEQUENCE OF PERSPECTIVES *INSIDE*—SPACE OPENS INTO SPACE, SPILLING RECESSES OF POOLED LIGHT.



ABOVE RIGHT: "The octagonal dining room, which has no windows, is joined to the conservatory by a pair of sculptural niches and a central doorway," Cullman points out. Brunswick & Fils chair cushion fabric. Elizabeth Eakins hooked rug. Sconces in the conservatory from David Duncan Antiques.

front, the houses should strike a modernist note while resisting the current by way of traditional refinements.

As the designer of an enviable roll of stylish restaurants, corporate headquarters and specialty retail and department stores, Rosenblum brought to the project a broad commercial experience that would now be reflected in the contemporary and linear organization of the interiors. His real passion, however, happens to be old houses, and with the exteriors he had the opportunity to work in "a vocabulary I don't normally use in my commercial projects."

The house and cottage, both of them on three levels connected by winding staircases, are architectural tours de force: From root cellar to rafter they look like Shingle Style seaside houses that have been standing for a

good hundred years and were only recently restored. Though the backs of the two buildings are mostly glass, their door frames are so massive, their windows so elaborately wood-framed and their detail so articulated that the impression remains unquestionably shingled.

Separated by a stone courtyard and a formally planted garden, the houses emerge from contiguity with authority and even singularity. Yet for all their dynamism, the forms breaking forth from the exteriors are nonassaultive: Bays, dormers, eyebrows, cupolas, sleeping porches, colonnaded verandas, pergolas, belvederes, roof and garden terraces, octagonal bell towers, covered lookouts and lookout towers all mix peaceably. The stepping rooflines (the house's taller than the cottage's) follow the contour of the terrain as

it slopes down to an ambling estuary. One of the ground rules for the project was that the structures have as many rooms as possible drinking in the view. The estuary wasn't the only game in town—the bay beyond, broken by a mesh of textured marshland, and Long Island Sound, shimmering in the distance, remained to be seen. Rosenblum, using wrapping and clerestory windows, succeeded in magnifying these multiple vistas to the point where, as you walk through the rooms, you feel that you're moving with the water.

Both houses offer just as gleaming a sequence of perspectives *inside*—space opens into space, spilling recesses of pooled light. The living room in the main house has no less than eight sizable openings; the floor above, consisting exclusively of a master suite



complete with his-and-her studies, baths and dressing rooms, is also etched with amiable apertures; and the interior dining room's framed openings—in the form of sculptural niches and a central doorway—serve as windows onto windows (those of the light-washed conservatory beyond).

It was while Rosenblum was still designing the houses that the client called in decorators Elissa Cullman and Hedi Kravis, who then worked with the architect to enhance the detailing throughout. "Hedi, who, tragically, died this spring, never drew a line between architecture and decoration—to her, form and function were the twin pillars of successful interior design,"

says Cullman. She and Kravis decided that since the tall rotunda at the end of the entrance hall was a circulation space for the house rather than a living area, it should be sparsely (if superbly) furnished, with only an ice-blue painted hutch table topped by an early Nadelman sculpture.

Cullman and Kravis consulted with Rosenblum on the proportion of wood to wall in both houses (which meant determining at an early stage not only how the rooms would be decorated but how the art would be hung) and on the ways the woods were to be treated (whether white-washed, painted, pickled or stained). The rooms all seem to march to the changing beat

of Virginia pine. The library is encased floor to ceiling in woodwork; the fabric-walled living room features wood on door frames, baseboards, steps and tapered beams—whereas in the dining room, wood is used only for ceiling beams and vertical boarding. The floors and beams, along with all the trim and cabinetry, were remilled from old wood, with its character, soundness and aroma of certainty intact.

The somber Georgian mansion that the client had left behind was stocked with what Cullman calls "touch-me-not furniture"—mostly Queen Anne and Chippendale. "She decided to say goodbye to all those dark, serious pieces," the decora-

"The entire second floor functions as a master suite," explains Rosenblum. ABOVE: "The sitting room is a play of check on check," says Cullman. Stroheim & Romann drapery and table skirt fabric. Christopher Norman fabric for pillows, with Houliès trim. Patterson, Flynn, Martin & Manges Chinese rug.

OPPOSITE: "I decided to put the multiwindowed master bath into an octagonal lookout tower," says Rosenblum. "The faceted and curved ceiling follows the lines of the bell tower above. The painted compass completes the concentric floorboard pattern." Sheer drapery fabric from Clarence House.





tor says. "She envisioned the house she was building as informal and whimsical." The client's affinities were catnip to Cullman and Kravis, renowned as they were for their expertise in folk art. They began combing New England for the barber poles, weathervanes, pie-

crust tables, painted chairs, dower chests, hooked rugs, decoys, game boards, hatboxes and quilts that now warm the house. These objects came from places (and at prices) both high and low—from fine dealers in American furniture, folk art and paintings, and from consign-

ment shops and country fairs.

A soft, light palette—inspired by such traditional folk art colors as sage green, ocher and tan—was used in the big, or summer, house. The cottage, or winter house, was decorated with stronger colors and more pattern—a strategy suggested by the build-



ABOVE LEFT: Like the main house, the cottage, which is clad in cedar shingles and accented with awnings, has a rusticated stone foundation. LEFT: "Classically inspired columns support the simplified railing and radiating roof rafters of the main house's porch belvedere, which looks out to the estuary," says Rosenblum.



"The cottage's beamed living room exudes the same warm quality as the main house's decoration," says Cullman. The 1891 still life is by Henri Fantin-Latour. Floral fabric, chair trim and checked and beige pillow fabrics, Clarence House. Elizabeth Eakins rug. Swedish chair, right, David Duncan Antiques.

ing's own darker strength. Built to evoke a turn-of-the-century carriage house, it's far more rustic than the main house. The fieldstone (courtesy of old walls in Connecticut) that makes up the cottage's base bows out to the estuary to form a dining belvedere, which is begirdled in turn by a stone staircase to the gar-

den. This riot of stone is what anchors the two houses; it wraps all around, then dies in the hillside.

The spell the estate casts is deepened by the landscape design of Oehme, van Sweden & Associates, with their salt-savvy understanding of seaside planting. "The client took an interest in every

blade of grass," says Elliott Rosenblum, "as surely as she did in every pane of glass and every splinter of wood." What she did, in other words, was seize hold of the project the way she's confronted her rock climbing—with fortitude, stamina and a burst of enthusiasm as she approached the summit. □

ARCHITECTURAL DIGEST VISITS
ALI MACGRAW
FASHIONING A TRANQUIL
REFUGE NORTH OF SANTA FE

Text by Michael Ennis/Photography by Robert Reck





"I fell in love with the light—and New Mexico is about the light," says Ali MacGraw (opposite), who now spends most of her time in her adobe casita in Tesuque. ABOVE: MacGraw has let the native sunflowers, yarrow and chamiso around the house "grow wild."

BELOW: Brick floors and white walls define the living room, where MacGraw has gathered books, a small Russell Chatham landscape, a Buddha figure she found in India and rocks from Maine. A *latilla* ceiling marks the entrance hall.



It was never on the list. Yes, I would've loved to live in Venice, and I may still. Yes, I would've loved to live in Paris, and I may still. Santa Fe never occurred to me." Ali MacGraw says this curled up on the sofa in her adobe casita, watching the Sangre de Cristo Mountains turn blood red through the dining room window. In jeans and a white shirt, jet hair pulled straight back, she has the unvarnished serenity of the true pilgrim, someone who has made an authentic connection to New Mexico's strangely transcendental landscape. "I arrived here by accident," she emphasizes. "But I don't believe anything is random. At the risk of gagging you on New Age jargon, the two years I've spent here have been a huge growth period for me."

The happenstances that brought MacGraw to a rocky, piñon-tree-covered arroyo in Tesuque, just north of Santa Fe, started six years ago. "A friend bought a house here and asked me to help decorate," she recalls. MacGraw had developed an acutely honed eye well before she found herself in the public eye: The daughter of two talented graphic artists, she studied art history on a scholarship at Wellesley, worked as a personal assistant to Diana Vreeland at *Harper's Bazaar* and spent six



years in New York as a stylist for photographer Melvin Sokolsky prior to achieving sudden stardom in *Goodbye, Columbus* and international ubiquity in *Love Story*. More recently, she's done the interiors of "about five houses and a restaurant," she says. "But it's not something I do for a living. I have been paid a couple of times—sort of."

The friend suggested that MacGraw take a look at a tiny house just down the dirt road from hers. "It's an eccentric treatment. I don't know that I would have done it this way—this kind of Shaker detail," she says, gesturing to the austere built-in cabinetry that complements the more indigenous vigas and latillas used for the ceilings. "But when I walked in that first time I thought, God, what a sanctuary. A really peaceful, quiet sanctuary twelve minutes from town and an hour and a half from an international airport. So I bought



ABOVE: On the living room shelves are faience plates from France, a framed embroidery landscape MacGraw did when she was ten and other favorite objects. Richard Mulligan Adirondack chair. OPPOSITE: An iron chandelier hangs in the kitchen, where a wood rack holds Spode plates and Bennington bowls.

LEFT: A collection of 19th-century French jugs is displayed in the dining room, which is furnished with Mexican chairs and an Anatolian carpet. "Since this is my only real table, the dining room often serves as my work space," says MacGraw.





it. I'd come down for two weeks at a time and enjoy the seasons and write or walk or have the flu or whatever. I never thought I'd live here. But then there was the fire in Malibu."

The 1993 fire destroyed not only MacGraw's rented Malibu home but virtually everything she owned: collections of tribal rugs and clothing, first-edition books and her parents' artwork, family photo albums, keepsakes from her son, Josh Evans (now twenty-six). "Miraculously, none of my animals were hurt," says MacGraw, who currently lives with two dogs and two cats. "Once I knew everyone was safe, I looked at the ashes and thought, This is an experience I was meant to have."

After a frustrating year spent searching for a suitable rental in quake- and fire-ravaged L.A., MacGraw finally decided to make her occasional retreat a permanent home. She settled in with a lifelong talent for improvising. "I do

know how to slap together an environment. It's a gift I guess I have from my parents and from those years as a photographer's stylist. And it's much more fun to do it with very little money than to talk about which one-hundred-thousand-dollar dining table is more appropriate."

Ali MacGraw's idea of whipping something up didn't, however, mean slavishly embracing the local vernacular. "I detest the so-called Southwest style—howling coyotes and that fake Indian stuff. Having said that, I adore the Southwest *architectural* style. I don't think there's anything more beautiful than thick hand-rubbed adobe walls—the whole sculptural quality." In her New Mexico house she has established a clever dialogue between the native architecture and her own eclecticism: antique Anatolian rugs underfoot instead of Native American knockoffs; an old Adirondack chair patinated with

continued on page 165

"Along with my endless piles of books, silk scarves and silver bracelets make up a good deal of the so-called decoration here," says MacGraw. ABOVE: An antique iron bed and washstand highlight the master bedroom. The small oil is by Russell Chatham; the mono-print at left is by Carol Anthony.

OPPOSITE: MacGraw's dogs, Amtrak and Cracker, enjoy the sun on the patio. "It's a lovely, private place in which to eat or sunbathe, read or draw," says MacGraw. At right are rocks from the beach in Malibu. "They're souvenirs of special days and are more beautiful than anything I might buy."

MACGRAW SETTLED IN WITH A LIFELONG TALENT FOR IMPROVISING.



SUTTON PLACE SYMMETRY

PUBLISHER WILLIAM F. REILLY'S HOUSE IN MANHATTAN



Built in 1879, the house is too young for anyone to even dream of claiming "George Washington slept here." But an American with an almost equally high profile—and certainly a curvier one—did sleep there. Neighborhood archivists insist that Marilyn Monroe spent at least

a few months wiggling in and out of the front door. The house was also once owned by Jack Warner of Warner Bros., and later by Texas oilman Clint Murchison, Jr.

The three-story structure retains a singular sense of place: Commanding the end of a cloistered mid-Manhattan block that backs up to

ABOVE: K-III Communications chairman and CEO William F. Reilly recently renovated an 1879 town house overlooking Manhattan's East River and the Queensboro Bridge. "I was drawn to the southern exposure, the length, the light and the water views," he says.

OPPOSITE: Reilly's decorator, Chic Wilson, arranged a Louis XIV boule marquetry mirror above a circa 1725 English console table in the entrance hall. All the interior architecture, including the staircase reflected in the mirror, was designed by David Stanton.

*Architectural Design by David Stanton
Interior Design by Chic Wilson*

Text by Steven M. L. Aronson/Photography by Durston Saylor





"I'm a history buff," says Reilly (above, seated in the living room). "The furnishings and the artworks throughout tie in with my avocation." BELOW: Amid his collection of classical pottery and sculpture in the living room is a 2nd-century head of Marcus Aurelius.

RIGHT: A 1st-century Roman statue of Aphrodite is displayed by the living room's bay window. "To emphasize the views," says Wilson, "we kept the window treatments as simple as possible." Circa 1800 Russian chairs flank a mahogany-and-ormolu Louis XVI games table.



the East River, it enjoys a hundred light-infused feet of southern exposure. The Queensboro Bridge rises majestically above it, and the tidal estuary flows below—each, in visual terms, a wonder worthy of the other. To the side of the house a small key garden, brimful of flower beds and specimen plantings, supplies the enclave with a summarizing touch of exclusivity. A couple of years ago this town house was purchased

by William F. Reilly, former president of Macmillan and currently chairman and chief executive officer of K-III Communications, a New York-based diversified media company that he helped to found in 1989 (its more than 100 properties include Funk & Wagnalls encyclopedia, *New York* magazine, *Seventeen*, *Soap Opera Digest* and *National Hog Farmer*). Reilly went on to hire Connecticut-based architectural designer





David Stanton, who had recently restored a turn-of-the-century Greek Revival estate on Long Island for him.

At this point the Manhattan house was literally a shadow of its former self—a veritable well of darkness. The windows fronting the street had been bricked over from the inside by the previous owner. “It was strictly a nocturnal setup,” Stanton recalls with a slight shudder. “A lot of clients wouldn’t have been able to see the forest for the trees.” Not only, he maintains, would they have been daunted by the house’s pervading deadness of spirit, they would have found the rabbit-warren-like division of rooms a drawback as well. Bill Reilly, for his part, simply decreed, Let there be light, and gave orders for the place to be torn inside out. “You’re dealing with some of the finest land in the world here—when you get a house on a property like this, you don’t do just a cosmetic overhaul,” he explains. “I told David, ‘I think this thing is going to look great stripped down.’”

The two small front doors and paltry window above were replaced by a Georgian-style entrance more in keeping with the scale of the building, which on the street side runs an extraordinary eighty feet. The new leaded-glass transom was suggested by one that Reilly saw over a door in Dublin’s exquisite Merrion Square. Several areas on the outside of the building were rebricked; the windows on the second and third floors were length-

The floor plan was reorganized so that the dining room looks down the main axis. “From it you can see all the way to the river,” says Wilson. Pompeian-red walls were one of Reilly’s specifications. “I think a dining room should be richer and more baroque,” he notes.









ened, with a bay added on the third; and an old roof deck was supplanted by a landscaped terrace. Now the house, to all outward appearances, was beautifully dressed.

But how exactly were the shades inside to be exorcised? Stanton punched a skylight in the roof, filtering light from the outside world down into the core of the house and distributing it on all three floors. The further challenge of how to engender a sense of openness in a structure only seventeen feet wide was inventively met through the design of what Stanton calls a "flying staircase," which does indeed seem to take wing in midair. "The stair is the key to the whole house," he claims. "Bill showed me photographs of staircases he admired—he wanted his to be really dramatic." Reilly's is in fact downright theatrical, amounting almost to a handsome piece of stage machinery. It took shape in a shop on Long Island—fashioned of mahogany rails and poplar balusters, then painted white to

recede as it flew. Its positioning in the exact middle of the house dictated that the rooms on either side—public rooms on the right, private on the left—be evenly proportioned.

Reilly could now involve the decorator who had embellished both his place on Long Island and his private office and dining room at K-III Communications—Chic Wilson ("My father used to call me his little chickadee," she explains with a shy smile). She says Reilly kindly reminded her, "I want a formal house—this is New York City, we can't do a country house here." From the outset Wilson's energy was unwavering. "Chic erupted out of a small town in North Carolina," Reilly offers. "She's been in business since 1973 and she just goes and goes and goes; she's a real go-ie gal." She certainly went about planning the colors and textures for each room as well as consulting on the finishes (*parquet de Versailles* all the way through on

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"At first I thought the house was too narrow," says Reilly. "But we saved every inch, and it's very comfortable in width." LEFT: A circa 540–530 B.C. amphora from Greece rests on an upper shelf in the second-floor library. Christopher Norman drapery silk taffeta.

ABOVE: Georgian pieces predominate in the master bedroom, which Wilson describes as "strong and masculine." The furnishings, which were selected by Timothy J. Whealon, include a circa 1720 English chest-on-chest and a circa 1730 English mirror. Stark carpet.



BRANDYWINE REVIVAL

NEW LIFE FOR AN ENGLISH QUAKER HOUSE IN PENNSYLVANIA



Architecture by John Milner, AIA

Text by Elizabeth Gaynor/Photography by Kari Haavisto

Successful preservation requires two things when a historic property changes hands: a seller who feels a personal responsibility for maintaining the appearance and use of the structure and a buyer who takes seriously an obligation to historical precedent. In the case of the Abiah Taylor house in Pennsylvania's Brandywine Valley, both conditions were well met.

Perched on a knoll amid rolling pastureland, the English Quaker house has been a familiar landmark since 1724, when it was built by Taylor, and an official landmark since it was placed on the National Register of Historic Places in 1987.

"The Taylor house wasn't for sale when we began making inquiries in the early 1970s," says architect John Milner of the process that led him and his wife,

In Pennsylvania's Brandywine Valley, architect John Milner and his wife, Wynne, restored the 1724 Abiah Taylor house. "We wanted to preserve as much of the building's integrity as possible," says Milner (left). ABOVE: His 1994 addition, left, joins the old brick structure.

OPPOSITE: Elements from the 18th century, such as the stair rail and the oak floors, fill the new entrance hall. "The yellow we chose for the walls was pretty popular in this area during the period," says Milner. In keeping with the original house, a small paneled door leads to a recessed storage cupboard.





Wynne, to acquire the property. "It was then a tenant house of a larger farm." Having begun work in the region in 1968—his practice encompasses both restoration and historically inspired new design—Milner had kept an eye on the place. "A mutual friend introduced me to Susan Groome Harney, a woman in her nineties who owned it." Through her son, Milner asked that she consider a purchase proposal and sent over detailed drawings outlining his restoration recommendations. Impressed by his plan, she agreed, and the architect took on a project with historical as well as personal impact.

John Milner spent his first six months of ownership methodically exploring the property and documenting its past. As an adjunct professor at the University of Pennsylvania and a proponent

of the preservation of vernacular architecture, he was uniquely equipped for the task. With help from graduate student Betsy Lingenheld, he researched the origins of Taylor's ownership and learned that a log dwelling had been built on the site in 1702, shortly after its purchase. Ten years later Taylor replaced it with a fifteen-foot-square building of stone, and in 1724 he erected a two-story hall-and-parlor house with a view of the surrounding fields. The brick house measured thirty-two by twenty-two feet, and according to the Federal Glass Tax of 1798, it had five windows on the first floor, four on the second and one in the attic. (The tax was based on the number of windows in a house.) The farm also included a stone spring house and a barn.

Armed with these facts, the Milners

ABOVE: The kitchen in the new addition retains the spirit of a communal gathering place. "I tried to keep the scale close to its old dimensions," notes the architect. The floorboards and ceiling beams are 18th century. The bronze on the mantel is by André Harvey.

OPPOSITE: A circa 1780 Pennsylvania tall case clock stands beside a recessed china cabinet in the kitchen. Pennsylvania hutch table is circa 1800. OPPOSITE ABOVE: Red trim was reproduced in the dining room, formerly the kitchen. On the early-18th-century table is *Carolyn with Cattle Egrets* by André Harvey.



engaged archaeologists to do exploratory excavations to recover information and artifacts that might have been lost as a result of the construction of a new wing. In addition to the remains of the old log cabin and the stone building, fragments of redware pottery from as early as the mid-1600s were unearthed as well as shards of clay pipes and ceramics, stone tools and arrowheads that once belonged to the Leni-Lenape, a Native American tribe that inhabited the area before European settlement.

The Milners began to carefully dismantle parts of the brick house, revealing its original design beneath modifications made in the early nineteenth and twentieth centuries. John Milner took up the floors and took down the plaster walls with his own hands. In peeling away ceilings that had been plastered

over in 1910, he found older door frames and other woodwork fragments that had been removed and reused to reinforce the structure. He came across nail holes that helped identify the former location of some materials. And he discovered wood from a fire surround that had been used as attic flooring, and from it he was able to make out the profile of the mantel that had been removed.

He also restored as many elements as he could for reuse in the wing he added behind the house. "I loved it," he says. "For a year I scraped and used steel wool, paint remover, scrub brushes and Lestoil on the parts I had accumulated over the years." Because the rear façade of the original house had few windows, it was the only place where a new projection would not visually

interfere with the landmark structure.

One measure of the success of the completed project is the continuity between the old house and the addition. "A prospective client once told me that there wasn't a visible threshold to cross from the old to the new part," he says. Indeed, the two sides of the house, distinguishable from the outside by the change in building materials from red brick to stained cedar clapboard, flow seamlessly together. The only hint of their vintage is the proportions of the rooms, the more spacious on the contemporary side.

RIGHT: Green paint matched through microscopic analysis was used in the sitting room. Boarded up in a 1910 renovation, the fireplace was opened up and its mantel replicated. BELOW: After fragments of the originals were found, Milner re-created the leaded-glass windows in the guest bedroom.





Part of what makes the newly constructed rooms so convincing is John Milner's skill in locating and reusing old materials. He and his wife have spent years sifting through salvaged parts of rural Pennsylvania architecture, acquiring banisters and paneling the way some people collect china and quilts. The eighteenth-century stairway in the entrance hall, which they've owned for fifteen years, is one example. As they moved over the years, they transported it from house to house, stowing it in basements and garages.

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LEFT: Recalling the site's earlier 15-foot-square stone structure, John Milner built the stone-and-wood summer kitchen; the couple often dine there on warm evenings. Wynne Milner laid out the herb and flower garden. **BELOW:** The new wing, sheathed in stained cedar, forms part of the south façade.





A BEL-AIR PROGRAM

TELEVISION WIZARD JAMES BURROWS' CALIFORNIA RESIDENCE



*Interior Design by Michael Smith
Text by Pilar Viladas
Photography by Michael Mundy*

"He's made it a place to take your shoes off," says television director-producer James Burrows of Michael Smith's interiors for his tradi-

tional Bel-Air house. On a sofa in the living room is a Ralph Lauren throw. Rug is from Y&B Bolour. Scalamandré plaid pillow fabric.



It is fitting that a fantasy house from the 1930s—Hollywood's golden era—belongs to James Burrows, one of the reigning kings of television. Winner of nine Emmys for directing and coproducing *Cheers* and for directing *Taxi* and *Frasier*, Burrows is identified with series that combine contemporary situations with classic comedy writing. Similarly, Burrows's real-life family is perfectly at home in the Georgian-style house, which evokes images of candlelit dinner parties and glamorous afternoons by the pool.

When Burrows was looking for a house, he didn't have any stylistic preferences; he had already lived in a cottage, a Spanish villa and, most recently, a sleek modern house in Beverly Hills. And his first impression of the house he ultimately bought was not a favorable one. "I didn't even want to look at it," he says. "From the tenth hole at the Bel-Air Country Club, it looked a bit overbearing. But my girlfriend, Debbie, said, 'Let's just look at it.' When we walked in I said, 'This is it.' We went into the study, and



LEFT: Contemporary art collected by Burrows (top, with Debbie Easton) includes Eric Fischl's *Bathroom I*, 1980, which hangs near English antiques in the living room. Daybed from Sotheby's. Cowtan & Tout sofa fabric. Stark carpet.

ABOVE: "One of the few things I kept was my father's dining table," says Burrows. The chandelier, from Y&B Bolour, holds candles only. "I had to find a church-supply store to get them and a snuffer," he adds. Houliès drapery hardware.



I thought, This is my old man's library."

His "old man" was Abe Burrows, the legendary playwright and director who cowrote the book for *Guys and Dolls* and whose coauthorship of *How to Succeed in Business Without Really Trying* (which he also directed) won him a Pulitzer Prize. And if the resemblance between the wood-paneled library in his new house and his father's Manhattan apartment in the Beresford helped to sell Burrows on traditional architecture, he soon became a willing convert with the aid of designer Michael Smith, who

is known both for his star-studded client list and for his fresh approach to traditional interiors.

Smith certainly knew the house better than most. By coincidence, he had decorated it for the previous owners, Richard Gere and Cindy Crawford. "I realized that I had seen the house when they lived there," says Burrows. "I had no idea at the time that Michael had decorated it, but what he had done for them was extraordinary. It was very tranquil."

Smith retailored the interiors for the new occupant, who had more of an East



Top: Joe Andoe's *Twilight*, 1991, and Ed Ruscha's *Laugh Tomorrow*, 1989, are in the stair hall. Above: "The master bedroom feels crisper, more American," says Smith. Plaid fabric from Clarence House; canopy trim from Colefax and Fowler.

RIGHT: Three of Burrows's nine Emmys for *Taxi*, *Cheers* and *Frasier* are on a 1930s table in the library. "The room now relates to his father's William Pahlmann-designed apartment in New York," says Smith. Clarence House sofa fabric.







Coast sensibility. "When we first met," says Smith, "Jim showed me a tape of when Edward R. Murrow had visited his family's apartment. He must have been about thirteen, and his sister, Laurie Burrows Grad, is there at the dining table. It's amazing—it's a complete record of what his childhood looked like. Jim's a traditionalist, but he has very avant-garde art."

Indeed, the traditional architecture of Burrows's new house was to serve as a backdrop for a bustling family life—he and Debbie Easton have four children (three his, one hers) by previous marriages—and for the display of an extensive art collection. Burrows, who is on the board of Los Angeles's Museum of Contemporary Art, has works by Mark Tansey, Ed Ruscha, Wayne Thiebaud and Eric Fischl, among others. The seeming incongruity between the art and the house didn't bother him; quite the contrary, in fact. "It looks like a house with art rather than an art gallery with furniture, like some modern houses," he says.

Smith certainly didn't see a problem in combining new and old. He saw his mandate as "making the house more classical." Burrows recounts that the designer insisted on using a wallcovering for the entrance hall—a sacrilege to most contemporary art collectors. "But he was right," concludes Burrows, who also praises what he calls Smith's "photographic memory" for what will look right in any given room. "Michael can go through a store, and he

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"The house was all white and looked much too prominent," says Burrows, who worked with landscape designer Mia Lehrer on replanting the grounds. "Michael had it painted in chalk to make it more subtle and tone it down."

ARCHITECTURE

MODERNIST ZEN

A JAPANESE HOUSE'S COOL FORMS
CREATE SPACES FOR MEDITATION

Architecture by Hiroyuki Arima

Text by Carol Lutfy/Photography by Jaime Ardiles-Arce



It's not surprising that the minimalist forms of Keisuke and Senko Sumi's suburban Japanese residence are evocative of a Donald Judd sculpture. The spare, geometric work by the late artist was, after all, an inspiration for the house's design.

The building is also informed, however, by the principles of the sixteenth-century Japanese tea ceremony master Sen no Rikyu. One of

Japan's artistic legends, Rikyu promoted a kind of imperfect, ephemeral beauty that is the country's most enduring aesthetic. His version of the "wabi tea" endowed unrefined materials, everyday objects—and modesty—with an unprecedented respect, and it introduced a farm-hut-style tea room with mud walls and a thatched roof as an architectural ideal.

"If Rikyu had lived in the

Hiroyuki Arima's house for Keisuke and Senko Sumi in Fukuoka honors age-old Japanese design concepts: Wood is the basic material, and the indoors and outdoors are integrated. ABOVE: The street façade is marked by a large aluminum panel and a tempered-glass front door canopy.

For Arima, windows are "tools for connecting one space to another" that often function best when irregularly placed and sized. RIGHT: The skylit central hall is the organizing bar in the H-shaped, garden-oriented residence. Each of the two stairs leads to a second-floor bedroom.







twentieth century, I think he would have had a lot in common with Judd," observes the house's architect, Hiroyuki Arima. "Both were attracted to extreme simplicity. And both blurred the line between architecture and art."

While Judd's influence on the two-story structure is for-

mal, Rikyu's contribution is theoretical, setting its meditative tone. The Sumi residence represents a modern approach to the *wabi* aesthetic in its updated materials and abstracted forms. Its crisp lines and stark spaces are rigorous but reserved. Its sleek elegance belies its common

Arima designed the interior spaces to be compositions of shadow and light as much as of geometric forms. ABOVE: The central hall—what he calls the "light corridor"—spans the gallery, where Keita Egami's *Psychedelic Baroqueism* is displayed.

Framing views is an elemental aspect of Arima's architecture. OPPOSITE: The graduated view from the gallery through the pocket doors is of the slatted stair outside the tatami room. A commanding black partition juts from the stair landing.





materials: plasterboard and painted cedar planks. And its gardens are so integral to the design, they are a virtual component of the interiors.

The house is located in a conventional neighborhood outside the capital of Fukuoka prefecture on Kyushu, the southernmost of Japan's main islands. Like a typical Japanese *machiya*, or town house, it is long and narrow: Arima laid it out along a central axis in which four rooms and five courtyard gardens make an alternating patchwork. The H-shaped main structure, whose two-story

central bar is the prominent feature of the street façade, reveals itself in segments. As in a teahouse, each room is on intimate terms with nature, and each room possesses carefully orchestrated vistas.

"I see architecture as a tool for manipulating views," says Arima, a Fukuoka-based architect who once worked in New

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"A crisis of culture in Japan is evident in our residential architecture," says Arima (right, near a series of transom windows that serves as a garden sculpture). "The essence of what is Japanese has been lost."



A strict black-and-white palette is maintained throughout. OPPOSITE: In the double-height secondary gallery, which is used primarily as a work space, scrim-like nylon shades temper the scale. The sofa is by David Chipperfield.

ABOVE: Behind the brushed-aluminum panel—which matches that of the front façade—a sliding glass door closes off the gallery/work space from the courtyard. The deck ("akin to traditional Japanese verandas") parallels the central hall.

TROPIC OF MANHATTAN

WEST INDIAN PIECES REDEFINE A SOHO LOFT



"I'm constantly researching the history of my pieces," says Michael Connors, who has filled his 1863 SoHo loft with fine West Indian an-

tiques. THESE PAGES: Zuber wallpa-
per from 1830 provides a backdrop
in the living area for an early-19th-
century cupping table, center.



"I look for things in the attics and basements of the Caribbean," notes Connors (below), who decorated his loft with Beth Copeland Williams. "I try to discover which families the pieces came from, who their makers were. I don't own my antiques; I'm simply a custodian for their future."



*Text by Dana Micucci
Photography by Scott Frances*

The romantic charms of the Caribbean captivated Michael Connors more than two decades ago, when, as a young painter and antiques dealer, he set sail for the West Indies to teach a fine-arts course.

But what he found there was more than a tropical island paradise. While exploring Jamaica, Barbados, Antigua and St. Croix, he became enamored with the elegant indigenous furniture built by craftsmen throughout the eighteenth and nineteenth centuries.

"I visited the sugar-producing islands, where wealthy plantation owners commissioned these beautiful pieces for their great houses," says Connors. "I was immediately intrigued by the rich hardwoods like mahogany and thibet and by the West Indian interpretation of European designs. This furniture had a new look; it was of a period and style that few had discovered."

Having spent his Tennessee childhood accompanying his interior designer father on various jobs, training his aesthetic eye, Connors knew he was onto something. He has been a collector and a connoisseur of West Indian antiques ever since.

His cavernous loft, a 1,900-square-foot space that occupies a late-nineteenth-century building in the heart of Man-

LEFT: The rare early-19th-century coco-de-mer "is a large palm coconut that has been elaborately carved with scrolling foliage and the coats of arms of Great Britain and the British Royal Navy," Connors says. "It was probably the work of a prisoner of the War of 1812."



"Light comes from above, below and at eye level to brighten the spaces. It's really delightful at night. It's as if you're on a candlelit Caribbean veranda," says Williams. **BELOW:** A circa 1850 mahogany-and-cane *méridienne* stands before a mid-19th-century Philippine screen.





LEFT: The sitting area's arrangement of colonial West Indian furniture includes a circa 1830 settee, a circa 1800 tilt-top pedestal table, a Trinidadian folding chair and two Crucian rocking chairs. "The armoire is from a great house on St. Croix," Connors points out.

hattan's SoHo-Cast Iron Historic District, is a showcase of his refined taste and passion for West Indian design. To set foot there is to enter a magical oasis infused with the casual ease of the tropics, the perfect antidote to Connors's fast-paced life.

In the living area, ceiling fans whirl above palm trees, banana plants and a nineteenth-century French wallpaper that depicts a tropical plantation scene, which Connors found in a great house on Martinique. A circa 1850 caned *méridienne* from Barbados, carved with leaf patterns, sits opposite an Empire-style mahogany *armoire* whose classical lines, inspired

by the Greek Revival architecture on St. Croix, are typical of Danish West Indian furniture.

The sophisticated yet comfortable ambience of a Caribbean great house also finds expression in a pair of mahogany caned planter's chairs, designed with extending arms on which weary plantation owners rested their legs; nineteenth-century hanging glass lanterns; and a pair of mahogany cupping tables, traditionally used for serving and for the display of fine porcelain.

"I wanted a retreat, an unpretentious space with an inconspicuous grace," says Connors. "I was tired of

small rooms and hallways, and a loft is ideally suited to the large proportions of West Indian furniture. I tried to create an interior that was warm and exotic, where I'm instantly transported to the Caribbean. My guests feel so relaxed that they never want to leave."

Indeed, the abundance of antique mahogany, noted for its rich grain and mellow glow, endows Connors's loft with considerable warmth. West Indian furniture design itself, a local interpretation of European styles such as Sheraton, Regency and Empire, exudes elegance, while two large green-linen-up

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The bedroom's circa 1870 four-poster with scroll headboard is attributed to St. Croix cabinetmaker Charles McFarland. "I had the walls painted in a hand-washed technique typically done in Caribbean great houses. It creates a feeling of coolness," Connors explains.



A HIGHLANDS HERITAGE

RENEWING A VENERABLE VICTORIAN LODGE IN SCOTLAND

Eight wet, hungry men returning at the same time, each in search of whiskey and a hot bath—that's what a place like this is all about," says the owner of a lodge in the Scottish Highlands. "Good fireplaces and plenty of hot water are what's needed. But not central heating. I wouldn't dream of putting in heating because that would make it a house. In the Highlands you don't buy a house, you buy the land, and a lodge comes with it."

The estate encompasses twenty-two thousand acres of one of Scotland's great grouse moors, seventeen miles of the best salmon fishing and, as far as the eye can see, heather-covered hills that give keep to herds of deer. Come August, this region is where the English sporting gentleman has traditionally wanted to be. Victorian dukes and earls knew a spartan life in their lodges, and their wives stayed in some comfort in smaller lodges nearby, but at this lodge it was only men, and the style was reminiscent of miserable school days—small bedrooms with iron beds, linoleum on the floor and draperies so threadbare you could see through them.

Things have changed. Women have definitely joined the party, and the lodge was due for some essential comforts. Adding those while retaining its character was the task of Vivien Greenock of Sibyl Colefax and John Fowler in London. Lady Greenock is a strong advocate of what she calls "a *genuine* English country house look." "The way the English live and decorate is actually very different from the way the rest of the world thinks they do," she says. "It's not clouds of chintz and ribbon, but good pictures and furniture, enough sofas and comfy beds. Decoration is second to comfort and getting on with life."

Vivien Greenock began her interior design career as an assistant to Tom Parr, John Fowler's successor as the

"We decided the main thing was to keep this a Victorian lodge," says the owner of a residence in the Scottish Highlands that she recently refurbished with the help of interior designer Vivien Greenock of Sibyl Colefax and John Fowler.



*Interior Design by Vivien Greenock of
Sibyl Colefax and John Fowler
Text by Elizabeth Lambert
Photography by Christopher Simon Sykes*







BELOW: "We wanted a heavier feeling for the house," says Lady Greenwich. "It would be quite wrong if this looked like a drawing room in Eaton Square." The window bay was added to give the exterior symmetry. An antique needlework carpet rests on Colefax and Fowler matting.



firm's principal decorator, and when he retired she came out from under his shadow. Clients were surprised that someone so young could work so efficiently and get the look so right. Today she is the one who is discreetly and quietly working on some of the most important decorating jobs in Britain and the United States. Hopeful clients learn that she has a waiting list of about six months because regular clients keep returning to do more houses. Six and still counting is the tally with this client, who says, "By now we've got our tactics worked out. Vivien knows exactly how to give me what I want and how to keep me under control. I rather suspect that if I suggest something she doesn't like, she either invents a price so horrendous it's out of the question or drags her feet so long it's out of production. She knows I hate pelmets, fancy silks and draperies that sweep halfway across the room. We both hate bows and frills; we both like things scaled up—big sofas and lamps. And she knows I like to think I've found everything myself. There's an art to that. No stamping of feet here."

They agree that doing the lodge was a good time, "a doddle," one of those projects where everything just fell into place. Serious architectural concerns were addressed first. They gave the

LEFT: "In every house I've ever done, I've had one big room where everyone could sit down," the owner says of the drawing room. Victorian swivel chairs flank the Gothic Revival mantel with a tiled fire surround. The oak-leaf wallcovering is from Colefax and Fowler.

BELOW: "The dining room mantel is an old one that we had copied for the opposite end of the room," says Lady Greenock. A Swiss craftsman carried out designs for the ceiling and paneling to complement the antique French paneling. The stage-engraved glassware is from Austria.



house symmetry by adding a second two-story window bay; they opened up tiny bedrooms to make big rooms; and they installed paneling, both antique and new, in the dining room.

The decorating itself was a pleasure. "We began with the premise that the lodge must keep its Victorian character," says Lady Greenock, "and from there we were in and out of every antiques shop in Edinburgh and Glasgow, which was great fun, since there were none of the usual agonies of 'Do I really need it?' and 'Where am I going to put it?' With twelve bedrooms, that's not a problem. If there was a bird, fish, stag or thistle on it, we probably bought it. Word got around, and the local 'ladies who deal' came up with more birds, fish, stags and thistles, so we bought them too. You don't have to be too serious in a lodge. And needlework carpets may be a bit of a folly in a place where people are likely to be in golf shoes, but why not? An antiques shop yielded a scrap of carpet from another lodge, so we had it copied for the stairs and halls. Whatever we needed just seemed to turn up."

Letting the rooms develop was the working method. "Vivien's not one of those designers who present you with a

RIGHT: The owner insisted on using Dress Stuart tartan and a leopard-print carpet for the card room. "I like things that I know I'm not going to see everywhere else," she says. Framed butterflies and sea-shells arranged in patterns hang above Gothic Revival side chairs.



"IF THERE WAS
A BIRD, FISH, STAG
OR THISTLE ON
IT, WE PROBABLY
BOUGHT IT."



Lady Greenock's fabric choices for the master bedroom, located on the second floor of the new window bay, were inspired by the purples and greens of the hills in the distance. She incorporated two antique posts into the canopy bed.



BELOW: In the tower bedroom—which the younger guests fight for—the designer used Royal Stuart tartan. Hanging above the brass beds are engravings of men in Highland dress. The wall lights were designed by Billy Baldwin.



finished plan and tell you that if you don't like it, you can lump it," says the client. "There was no point in having a rigid color scheme, because we might find something that would change the whole concept, like the rag rug in one of the guest bedrooms that led us to choose much brighter fabrics than we intended. Or we might move a picture to another house, and that would mean an empty wall, another picture to buy.

"The card room was the only room we consciously decorated," she continues. "We decided to have a good go at it. It would have been easy to do everything in tartan, but I didn't want to play it safe. I wanted a leopard-print carpet with the tartan and was quite adamant about that. When Vivien found a toile that pulled it all together, the idea really began to work."

Much has changed, but August is still when the lodge comes to life. There are likely to be twenty-two people—friends, children and grandchildren—staying at any one time. The young all beg for the room in the tower, and there are more bedrooms in another lodge down the road if they run short. Guests who bring cellular telephones find they can't

get reception and have to go to the next town or forget it. They usually forget it.

Breakfast is trout from the loch, and then everyone is out—fishing, stalking, shooting or just walking. There are huts scattered around the property, and picnic hampers, well stocked with bacon-and-egg sandwiches, Stilton and fruitcake, are brought out to them. The rule is that lunch is never served at home so the staff have time for housekeeping.

If it's a cold summer, they wear heavy estate tweeds—"In Scotland we stalk in them," says the owner. "In London we die in them." Occasional heat waves go down as legend for generations to come. Last summer will be known as "the summer we swam in the loch and waded in the burn."

The season is short, but next July the dust covers will come off and the vintage coal-fired Aga, which takes a week to warm up, will be relit. The traditional sporting life of Scotland continues, as does the search through the country's antiques shops. "I never say 'finished' on a house," says Lady Greenock. "We're still on the hunt for birds, fish, stags and thistles, still having fun with the lodge." □

The Seaside, Florida, house that Eric Watson designed for William Walstrom and Roy Haupt adopts the stacked side porch style of 19th-century Charleston. Watson's post-and-beam structure has the living spaces on the second level and a lookout tower rising at the rear.



ARCHITECTURE
SOUTHERN MANNERS
REFINED RUSTICITY ON THE
FLORIDA PANHANDLE

*Architecture by Eric Watson, AIA
Text by Beth Dunlop
Photography by Peter Aaron/ESTO*





LEFT: The main living area was designed "to take advantage of the roof volume as well as the owners' eclectic collection of furnishings," Watson says. Ralph Lauren settee; Schumacher leopard-print chair fabric and leather-bound sisal rug.

Walk up from the grass-fringed dunes into the town of Seaside, then keep walking back toward the pine forests that once made the Florida panhandle more notable for its lumber than for its sugary-white sand. There, tucked amid the pine boughs, is the house that architect Eric Watson designed for Roy Haupt and William Walstrom, a house that speaks as much of the woods as it does of the beach, even in Seaside.

Seaside is a confection of a resort—sunny and bright, its architecture derived from the nostalgic memory of beach towns of another, easier era. This, however, is not a typical Seaside house. For one thing, its façade is painted a faded olive green, a comparatively drab hue in a town where the palette is predominantly jauntier pastels. For another, it has a unique nonseasonal feeling inside, having been built to hold treasures accumulated over a lifetime instead of cheery canvas-clad furniture.

Almost Italianate in its proportions, with a lookout tower that could very well be a campanile, the two-story building was crafted as if by Shaker artisans. A post-and-beam construction of North Carolina pine, this is a house its architect rightfully describes as "true to its origins, to its architecture, where rafters are really rafters and brackets are brackets."

It is solid, dramatic and fun. The house is a place where architecture and philosophy—about how things are built and, even more, how life should be lived—are not readily separated.

Haupt and Walstrom were drawn to Seaside by its small-town atmosphere. They were world travelers, which is not to say world-weary. They had already lived in New York City, Savannah and the Caribbean islands of St. Thomas

BELOW: "Its precision and sleek finish contrast with the timber, signaling its importance as an architectural element," notes Watson of the free-standing fireplace enclosure that separates the living area from the kitchen. The mirror is English pine.



RIGHT: Meeting at the landing are the entrance stair and the tower stair, whose black-painted metal form adds sculptural detail to the linear space. The second floor is also accessible by an elevator, at right. The painting is by Walstrom.



OPPOSITE: A guest bedroom opens to the upper porch. White pine was used for the walls, the wide-plank floor, the 13-foot-high ceiling and the exposed timbers. The antique bed features a Brunschwig & Fils fabric that complements the unbleached muslin draperies.

BELOW: "The exterior detailing is expressed at two scales," Watson comments. "The tower, with its articulated eaves and supporting brackets, is for the town, while the simpler geometries are for the street." The house edges a pine forest on the periphery of Seaside.



and Saba. This time they were looking for something that combined the intimacy of the pre-cruise ship Caribbean with the gentility of the Old South.

They had driven down Florida's Atlantic coast and back up the Gulf Coast as far as Sarasota without finding a location that truly appealed to them. But the moment the two arrived in Seaside, they knew they wanted to stay. Serendipitously, a previously not-for-sale lot on the town's perimeter was put on the market while they were in the realtor's office; they bought it on the spot.

Walstrom, a Yale-trained actor, was for many years a television and theater costume designer. He left that, he says, "when television moved to the coast" and migrated to the Caribbean and a less frenetic life. Haupt, a businessman, had also relocated there—togeth-



er they opened various retail shops, including the first Gucci franchise outside of Europe. As time passed and St. Thomas got more populous and fast-paced, they moved on to the tiny volcanic island of Saba, where they built a post-and-beam house atop a hill. When they eventually returned to the mainland, they built a second post-and-beam house in Tenants Harbor, Maine, for the summers, settling into a row house in an eighteenth-century section of Savannah for the remainder of the year. Maine

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"I gave my clients the generous proportions they wanted by maximizing the building envelope—both footprint and height," says Watson (left, in the tower that he conceived as a 360-degree-view pavilion).



*Interior Design by Howard S. Slatkin
Landscape Architecture by David Varnell, ASLA
Text by Carol Lutfy/Photography by Gross & Daley*

FARMHOUSE FORMALISM

A POLISHED RENOVATION FOR
AN EAST COAST RESIDENCE



"We tried to retain the spirit of a nineteenth-century American clapboard farmhouse," says Howard S. Slatkin of a residence he designed for a financier on the East Coast. **LEFT:** A garden inspired by those in Virginia's Tidewater region flanks the front path.

"Due to several expansions over the last one hundred and fifty years, the architecture is a mixture of styles," notes Slatkin. **ABOVE:** A late-18th-century Chinese carpet in the living room "has a pile geometric design that lends an almost modern feel to the space."

Howard S. Slatkin, the New York-based interior designer, had his work cut out for him. In September 1994 a longtime client and prominent financier who had purchased a picturesque but run-down horse farm on the East Coast called him up. He wanted the farmhouse returned to its nineteenth-century roots, he said, and he needed it ready in six months.

Slatkin, who was charged with everything from overseeing the expansion of a wing

to selecting crockery for the kitchen, anticipated a daunting challenge. What he didn't realize was that the clapboard structure had not been touched since the 1950s. And as the construction crew was removing its aluminum siding, they discovered the foundation had rotted.

From the cedar shake roof to the pine floorboards, the whole house had to be gutted. "We had to replace the electrical, heating and plumbing systems, doors, ceilings, walls, baths and kitchen—

"I'M NEUROTICALLY OBSESSED," SLATKIN CONCEDES, "BUT I WOULD NEVER SACRIFICE COMFORT AND PRACTICALITY FOR DESIGN."

OPPOSITE: Beams salvaged from a 19th-century Pennsylvania farmhouse are set into the kitchen ceiling, which was plastered, then waxed "to give off a soft glow." Hanging from a central beam is an early-20th-century billiard room fixture.



ABOVE: In the low-ceilinged dining room, part of the circa 1800 core of the house, says Slatkin, "we wanted to create the effect of dining in a wood marquetry box." Venetian parquetry wallpaper panels are framed by mahogany moldings.

and that was before I could even begin to think about the furniture, not a stick of which the owner planned to bring with him," Slatkin recalls. "I got more than I bargained for, but there was no renegotiating the terms. We had three shifts working around the clock to get the job done on schedule."

Slatkin was not about to compromise on authenticity to speed up the process. He represents what he calls "the last gasp of a certain level of craftsmanship and detail"

and remarks, "I assume that's what my clients hire me for." But while the owner, who has three teenage children, wanted an exceptional level of quality, he was insistent that the house retain an understated, homespun flavor. The designer was thus entrusted with combining the luxe and refinement of a château with the warmth of a cottage. "This house is about kids and relaxation, not about dressing up for dinner," Slatkin says.

Architecturally, the farmhouse was suffering from a

full-blown identity crisis. It was an amalgam of styles resulting from a series of expansions and renovations over the last one hundred and fifty years. Its core, which contains the entrance hall and dining room, was built circa 1800. On one side of it is the kitchen and staff wing, newly enlarged with the assistance of architect William O'Neill; on the other is the library wing (which includes most of the second floor), dating to the mid-nineteenth century. Abutting



the house at a right angle is a two-story addition, built by the previous owner in the 1950s; it holds the living room and two bedroom suites.

Slatkin's first task was to unify the exterior while giving it a face-lift. To that end, he replaced the aluminum siding and asphalt roof with clapboard and cedar shakes, changed the colors from

white and black to white and taupe, and ordered new shutters for the entire house.

For the twenty-four-room interior, he tracked down and purchased three nineteenth-century houses strictly for such elements as brick, floorboards, moldings and doors. He hired artisans to hand-paint wallcoverings, embroider valances, install trims and

lay moldings. And in a winter of record-breaking low temperatures, he had landscapers working under heated tents to ready the garden, which was designed by David Varnell in the style of those popular in Virginia's Tidewater region. In total, there were about seventy-five people on-site every day. "We needed someone just to direct

traffic," Slatkin remembers.

All the while he conducted intensive research on eighteenth- and nineteenth-century clapboard cottages, discovering, for example, that the shutters should be paneled on the first floor and louvered on the second. He selected a herringbone design for the brick walkways from eighteenth-century en-



gravings of residences in the area. He had plaster applied using Italian Renaissance-style tools and techniques. He personally designed seventy-two different types of hardware and had each of the roof shingles made by hand. "I'm neurotically obsessed," Slatkin concedes, "but I would never sacrifice comfort and practicality for design."

Indeed, the house looks textured, even plush, but in keeping with the owner's wishes, it is not opulent or fussy. The narrow entrance hall sets the tone with its smart, low-key look. The elegance of its nineteenth-century tan-and-indigo carpet and needlework-upholstered French sofa is offset by the random-width pine-plank floor, the handwrought pine

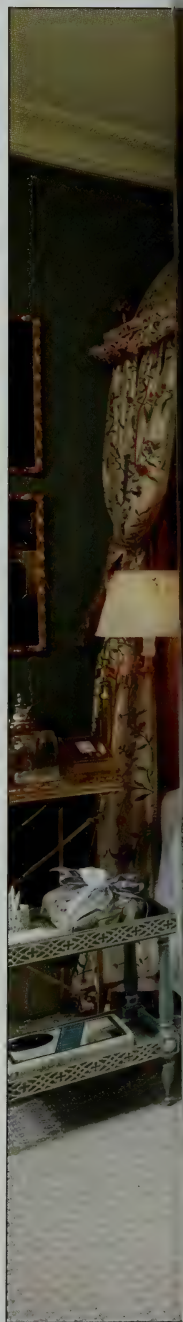
doors and the earthy plasterwork. "We built unevenness into the house," Slatkin says.

The kitchen, which was gutted and rebuilt, possesses an inviting country-style feel. "Knowing how casual the owner is, I realized he would take most of his meals in the kitchen," says the designer. "That dictated a high comfort level." He installed oak beams salvaged from a nineteenth-century Pennsylvania farmhouse and covered two walls with ceramic tiles painted with equestrian motifs. The room is centered by a marble-topped pecan island with a Staffordshire bowl adapted for use as a basin.

To the left of the entrance hall, the dining room has low ceilings that lend it a sense of intimacy. Slatkin's inspira-

tion for the room was the inside of a marquetry box. Mahogany moldings frame hand-painted Venetian parquetry wallpaper panels. The room is furnished with a Russian-style mahogany table, Empire-style chairs and a pair of Louis XVI-style serving cabinets.

Slatkin says that he received "no guidance on the furnishings, not even so much as a color preference." As a result, he started with carpets to anchor the design. Like the entrance hall, the dining room is dominated by a striking nineteenth-century carpet, this one in a blue, peach and magenta floral pattern. But even more remarkable is the living room carpet—the first item Slatkin bought for the house—a two-



OPPOSITE: During the residence's structural overhaul, which entailed rebuilding the rotted foundation, a subterranean game and screening room was constructed for the owner's teenage children. The oak games table is French. Stark carpet.

BELOW: A guest bedroom "has a subtle chinoiserie theme," says Slatkin, who fashioned the headboard and window valances from an 18th-century Chinese coverlet. Above the dressing table are two 19th-century Chinese paintings.



RIGHT: The rear façade reveals three generations of the house: on the far left, the living room wing, which was added in the early 1950s; in the center, the circa 1800 core; on the right, the recently expanded kitchen and staff wing.



ABOVE: "The mudroom incorporates many necessities of a horse farm," says Slatkin, "including a closet heater to dry out damp garments and a hand shower." Picnic baskets and blankets are stored above a French brass coatrack.

tone late-eighteenth-century geometric-patterned Chinese carpet. "When I saw it, one part of me was saying, 'You can't pass this up; it's a masterpiece.' But the other was countering, 'This is a farmhouse,'" Slatkin says. In the end, his experienced eye won, and the carpet greatly influenced the colors and mood of the living room.

Slatkin strove for eclecticism in the room, mixing a sofa with cross-stitch American country-style fabric with formal Louis XVI-style furniture. "The living room is accessible," he points out. "You don't feel like you have to sit on the edge of the sofa." He also sought to accentuate the space with a striped linen wallcovering. "This was our one shot in the house at high

ceilings, and I wanted to exaggerate them."

There are five bedroom suites, each one with a different motif—from denim (for the teenagers' rooms) to chinoiserie. In one guest bedroom, the wallcovering is stenciled in six patterns; in another, an eighteenth-century Chinese embroidered coverlet was used to upholster the headboard and window valances. But once again, the painstaking details—linens made by nuns in an Italian convent, among them—work together to create a sense of warmth.

"The goal is to play down the layers of craftsmanship," Howard Slatkin says. "Most people who visit should walk right through and see nothing but simplicity." □







EAST HAMPTON HAVEN

ACCOMMODATING SEASIDE COMFORTS AND CONTEMPORARY ART



Architecture by Bruce D. Nagel, AIA
Interior Design by Vicente Wolf
Text by Michael Frank/Photography by Durston Saylor



"I wanted to create a space that speaks of the past, but with a contemporary point of view," says Vicente Wolf (below) of a house he designed for a couple in East Hampton, New York. ABOVE: Architect Bruce D. Nagel expanded the house while opening it up to the landscape.

"The interiors needed to be comfortable but strong enough to support the clients' lifestyle and collection of contemporary art," Wolf says. LEFT: Sol LeWitt's 1994 *Wavy Vertical Brushstrokes* rests on the mantelpiece in the living room. Manuel Canovas upholstery fabrics.



Sometimes it helps to be given a script," says Vicente Wolf. "The restrictions and parameters can push you—and your work—in a new or unexpected direction." This analogy seems especially suited to the East Hampton house Wolf designed for a film executive and his wife, who didn't provide him with a scene-by-scene blueprint so much as a list of inform-

ing themes that were non-negotiable but still open to interpretation. Wolf's clients didn't want a typical Hamptons house, which the designer took to mean "beachy and unbuttoned"; they insisted on a blue-and-white palette; and they wanted interiors that would be comfortable but at the same time elegant and rigorous enough to hold their own against a handsome col-

BELOW: "The butterflies behind the glass give the work an almost surreal quality I was glad to have added to the living room," says Wolf of Damien Hirst's 1994-95 *Brilliant Love*, which hangs near a 17th-century Cambodian torso.

RIGHT: Nagel installed French doors to enhance the flow between the entrance hall and the dining room, which is dominated by Marc Quinn's 1996 *Framed Bread Hands*. On a high shelf is the wife's collection of Roseville pottery.



lection of contemporary art.

"When I first saw this place I thought of a Russian dacha," Wolf recalls. "I don't know where the idea came from. Those houses were grand and had volume, but there was an off-the-cuff quality to them that I particularly admire." For Wolf, a Russian dacha evokes a mixture of high and low, city and country, sophistication and simplicity—just the sort of casual but controlled jumble he sought for these interiors.

First, though, came some fairly dramatic remodeling. The house, a Shingle Style structure built in the early 1980s, was enlarged and modified by East Hampton architect Bruce D. Nagel, who more than doubled its original 3,500 square feet to its present 8,000 and rethought some of the archi-

tecture's less successful aspects along the way. "The biggest problem, for me, was that the house didn't properly address its outstanding virtue, which is the spectacular piece of land," Nagel explains. "I opened the house up more to the garden while at the same time enhancing its flow and replacing all of the former, rather poor detailing." The original baseboards were skimpy, the doors hollow core, the hardware unimpressive. Nagel took the house down to the drywall—in some rooms, beyond the drywall—and built it up again with more appropriate, and graceful, finishes.

In addition, the architect reconfigured the entrance hall, which was too small for its imposing staircase. He doubled the room's volume and then scaled down





the staircase itself, providing a more understated banister. He applied strong but simple wainscoting and laid down new oak floors (as he did throughout the house), which Wolf, in turn, stained a color he calls driftwood, a hue inspired by the nearby beach.

Indeed, Wolf turned to the sea to help him solve one of the project's early challenges, which was the palette requested by his clients. Blue and white, to him, had conjured a cottagelike American country informality that was at considerable odds with his own more exacting sensibility. But then the designer spent some time looking at the water, and he observed a range of blues stirred by the tide, shades

that went from moss to blue green to slate, depending on the sun and the clouds and the wind. "I love colors that you can't quite define," Wolf says. "The ocean is full of them. When you bring a similar elusiveness into a room you give it a longer life."

Both the architect and the designer envisioned the combined living room and library as a kind of bifold space, connected and yet subtly differentiated. Formerly a screen porch, the library was added to the living room at the request of the clients, who wanted to be able to host large parties yet weren't interested in creating a single cavernous room. Nagel and Wolf devised a transparent wall consisting of open bookshelves,

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ABOVE: Rick Shaefer's *The Sun Sets On Both*, 1994, is over the sofa in the library. "I conceived of the room not only as a place to house books but also as a warm and inviting space to enjoy the view," Wolf says. The linen rug is from Stark. Manuel Canovas upholstery fabric.

RIGHT: "Before, the master bedroom was rather dark and had an eighteen-inch balcony to nowhere," notes Wolf. A spacious deck added by Nagel, along with large windows, French doors and flowered chintz, now give the room a gardenlike atmosphere. Stark carpet.





AFLOAT ABOVE THE BAY

LIGHT AND GLASS
BATHE A LOFT
IN SAN FRANCISCO



RIGHT: Inside a San Francisco loft, designer Fred Rieber and his former partner, architect Scott Colson (top, left to right), conjured up a sultan's tent. ABOVE: Jim Taul, right, and Dave Hopmann disagreed on colors but "happily gravitated to modern Italian design," says Rieber.



*Architecture by Scott Colson, AIA
Interior Design by Fred Rieber
Text by Penelope Rowlands
Photography by John Vaughan*



Jim Taul and Dave Hopmann's loft high above the San Francisco Bay is so dominated by windows that walls seem to be an afterthought. The point is light, and more light. "I can't imagine living in San Francisco and not having a fabulous view," says Taul, gesturing toward windows that overlook the bay and the Berkeley hills beyond. "It goes with the territory."

In their design for the 2,000-square-foot corner loft on the top floor of a converted lithography plant, San Francisco interior designer Fred Rieber and his former partner, architect Scott Colson, seized on all this air and light. Things glisten here—a whimsical glass torchère and an intricate glass chandelier, both hand-blown in Venice, are reflective and lighthearted. In the evenings the sun floods through the brightly colored glass pieces that the residents collect.

Hopmann and Taul's loft in the South of Market district is located in the Clock-Tower Lofts Project, a mixed-use building renovated by David Baker Associates. And while neither Hopmann, who is a lawyer, nor Taul, who is a health care economist, would ever claim to be a pioneer, the two were among the first to buy space in the building after its conversion. When it came time to choose a designer for their space ("It was as bare as a box," Taul says), they found their way to Rieber and Colson after seeing their work on the corporate headquarters of Levi Strauss & Co. in San Francisco's Icehouse.

Fred Rieber recalls the project as challenging, at least initially: "Basically we had to satisfy two very individual people." Taul favored cool tones and Hopmann liked warm. Taul had lived for years in an Oakland

apartment, surrounded by furniture from yard sales or of otherwise "fortuitous origin." Hopmann, for his part, was ensconced in a luxurious Pacific Heights house with interiors by Scott Lamb. "I've always had traditional houses," he says.

Complicating matters was the fact that Taul, who had studied architecture, "was against the whole Bauhaus approach," Rieber says. The two men moved into the space before it was complete and immediately felt oppressed by its blankness.

Rieber and Colson eventually hit on a theatrical approach, featuring high-toned color and predominantly Italian contemporary furniture. The color impasse was resolved by using what Hopmann characterizes as "a rich cool palette," as reflected in the purple-and-blue dining chair fabric and *faux*-gold leaf finish on the armoires that line the hallway. "We decided that if we were going to live in a loft, it might as well be theatrical," Hopmann says. And it appealed to the designers too. "I was able to have a lot of fun with color, way beyond where I normally go," says Rieber.

Many elements, including the kitchen, the lower bedroom and the long hallway leading from the entrance to the living area, were already in place. Rieber and Colson designed the tall armoires between the hallway's concrete columns and the walnut bookshelves across the hall, as well as a wheeled ladder that can be shifted from one side to the other. Aiming for maximum light, the designers replaced drywall that separated the mezzanine bedroom from the central space with an iron diamond-pattern railing of their design.

Four billowing fifteen-foot-tall draperies define the corners of the central space,





"They described the raw loft as living on a flat, neutral carpet that floated above the waterfront," says Rieber. "We added a sense of the exotic." LEFT: "The Venetian light fixtures provide a playful counterpoint to the industrial environment," the designer adds.



ABOVE: "Our credenza stops at the windowsill to avoid blocking the view," Colson says. "The floating shelf suspends the pieces in the air." Taul calls the glass collection a "metaphor for the tchotchkes that my aunts used to display in Kentucky, where my family is from."

"WE DECIDED
THAT IF WE
WERE GOING
TO LIVE IN A
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THEATRICAL."





LEFT: Draperies mark the transition from the kitchen, designed by architect David Baker, to the living area. "They acknowledge the views and give warmth and color to the loft," says Rieber. Schumacher drapery fabric. Donghia fabric on the dining chairs and barstools.

ABOVE: Armoires in the entrance hall face the kitchen. "There were two personalities fighting for the space—that's why it's so out there," says Colson. BELOW: The railing in the mezzanine master bedroom is by Shannon & Jeal. Bedcovering by Bernhardt. Donghia sofa fabric.

creating what Rieber describes as "a kind of Ali Baba tent." These draperies also provide a softened vertical counterpoint to the several massive concrete columns that were part of the loft's original design.

Dotted among the modern Italian pieces are down-home souvenirs of the Kentucky hills, where Taul's family lived, from a nineteenth-century chest of drawers to some Rookwood pottery bought by an aunt in the 1920s.

Apart from books and glass, there's an absence of clutter, a fact that's partly explained by Hopmann and Taul's country house in the Napa Valley, where many objects and furniture end up. It's as though having a country house frees the two to live a totally urban existence. "There's not a blade of grass to take care of, not a deck, nothing," says Hopmann, whose last house included a garden he didn't enter for three years. "It's ideal low maintenance." □



A FRENCH COMPOSITION

MICHEL LEGRAND'S COUNTRY HOUSE IN THE VAL-D'OISE



Text by Stephen Todd
Photography by
Pascal Hinous/People Express

Above the sixteenth-century hamlet of Maffliers in the Val-d'Oise is Montbrun, a nineteenth-century manor that offers the perfect balance between the rural and the urban for French composer Michel Legrand and his wife, Isabelle. It's there that the man who scored Jean-Luc Godard's *Une Femme Est une Femme*, composed *The Umbrellas of Cherbourg* and collaborated with the likes of Miles Davis, Sarah Vaughan, Ray Charles and Diana Ross comes to retreat from the world. Not so much to relax, he insists, but to work. "When I'm not creating I feel useless," he says. Legrand recently arranged a series of his signature songs—among them "Summer of '42" and the Oscar-winning "Windmills of Your Mind"—which were recorded with Jessye Norman.

Yet despite full schedules that often take the couple away from Montbrun, the feeling there is both tranquil and welcoming. It's clear that this is a residence meant to be lived in. Occupying more than a hundred acres, the park



TOP: Just north of Paris, in the Val-d'Oise, composer Michel Legrand and his wife, Isabelle (above), have restored Montbrun, an abandoned manor built in 1836. "It was still respectful of its period," says Michel Legrand. "Our intent was to touch it as little as possible."

RIGHT: Michel Legrand, who won Academy Awards for his film scores for *Summer of '42* and *Yentl*, entertains guests, rehearses and holds auditions at the piano in the *petit salon*. The room's painted boiserie trophy panels feature cupids, flowers and garden tools.







that surrounds the house was done in a style that combines English and French influences. In winter, the grounds glisten with an unbroken layer of snow, and the view into the valley is shrouded in a veil of white. In spring, wild hyacinths weave giant blue patchworks between the treelined allées. In summer, lush plantings, ponds and sculpted topiaries create cool retreats from the hot sun. "The garden is extremely important to me," says the composer. "I work with great intensity, so every couple of hours I need to go out, stroll around awhile or just sit in the shade of a plane tree to calm my mind. Then I head in and put my nose back into the music sheets." On warm evenings the sound of his piano spills out through open windows and across the lawns.

"Montbrun was built in 1836, and it was handed down from generation to generation via the women of the family," explains Isabelle Legrand. The couple were the property's first nonfamily residents when they acquired the two-story house, and it was Isabelle Legrand who took on the task of decorating it. Her aims were twofold: to respect the generous volumes that had attracted them in the first place but to render them more intimate and human, and to

ABOVE: Works from the Legrands' collection of pre-Impressionist paintings are displayed in the dining room, including, in the center, a Norman landscape by Karl Dabigny. The *faux-marbre* walls date back to the house's construction.

RIGHT: A Spanish tile-topped table is used for casual dining in the kitchen, which the couple created from a children's dining area and a cooking area. Bright yellow was chosen for the walls to accentuate the light from the tall window.

enhance the house's sense of settled comfort. Rather than modernize, she has opted to maintain the building as close as possible to its original state.

In the blue salon, named for its hand-stenciled floral wallcovering, three ample sofas sit on an Oriental silk rug. The objects and furnishings—some found at flea markets, others gifts from friends—create a comfortable feeling of familial clutter. "Whether something is old or new, expensive or not, really doesn't matter," says Isabelle Legrand. "What counts is the overall pleasure of the home." Of course, at Montbrun, much of that pleasure is derived from music, and the mahogany bookcase is all but overflowing with compact discs.







ABOVE: A guest bedroom features a table and chairs from Normandy and a 19th-century landscape by Alfred Lavergne. "Many of the furnishings came from our families," says Isabelle Legrand. "They're a whole range of styles."

RIGHT: The composer spends much of his time at Montbrun in his studio in the small 17th-century gatehouse on the grounds. The space, which is distinguished by its original rough-hewn beams, has "excellent" acoustics, he says.



In the *petit salon*, Michel Legrand entertains guests around his grand piano. The boiserie trophy panels are typical of the eighteenth century; but while such panels traditionally recognized military might, here they celebrate the garden. And if the painted Louis XV-style armchairs, muted Chinese carpet and polished wood floors evoke an air of refined sophistication, the eighteenth-century colored-glass lusters add a surprising, offbeat edge: It's a tactic used throughout the house: Set up an expectation of formality and then break it with something totally unexpected.

"I don't like uniformity," says Isabelle Legrand. "The 'total look' doesn't interest me at all. I prefer to mix elements, create little surprises." Like the collection of brightly enameled Kiev porcelain teapots that sits atop a rustic pine sideboard in the dining room. Elegantly proportioned, with *faux-marbre* walls, the room combines a Provençal chan-

"EVERY COUPLE OF HOURS I NEED TO GO OUT AND STROLL AROUND."



delier, pre-Impressionist paintings and a Napoleon III stove.

As with many of the objects at Montbrun, the Russian china was brought home from one of Michel Legrand's voyages abroad or from one of his forays into the auction rooms of Paris. He is partial to pre-Impressionist art, a period and style that suit the house. "He could quite happily go off to Drouot and come home with twenty-two paintings," Isabelle Legrand says with a laugh. "I'm a gambler by nature," her husband admits. "But when you lose your money at the casino, you have nothing. When you lose it at the auction house, you have a painting."

Yet in Legrand's studio, which occupies the upper floor of a gatehouse, there is virtually nothing to detract from the task at hand—making music. "Your eyes shouldn't be distracted," he says. "When I work it's as if I'm on another planet. I need very little except

what's inside my head." And it's in this private, almost monastic space, with its steeply pitched oak beams and simple slate floor, that Michel Legrand spends much of his time at Montbrun.

His wife can usually be found in the stable, tending to her ten young horses. The building itself dates to the late nineteenth century, and the cobblestoned courtyard lends it a bucolic charm. The same mood pervades the kitchen. Formerly two small dark chambers—one for cooking, one a children's dining area—it is now one room, the only renovation done in the house. Cheery yellow walls, a floor of old Burgundy stone, rustic woodwork, an eighteenth-century Spanish table and a view of the entrance courtyard evoke a spirit of simple country living. It's an intimate space in an otherwise majestic house, a house that provides Michel Legrand with what he needs to make his music. "Here," he says, "I feel free to create." □

Isabelle Legrand stables her ten horses in a renovated building constructed during the late 19th century. "Michel rides occasionally," she notes, "and I ride every day." An open oak staircase is set into a recess in the stone façade.



Poplars line the river behind the house, where Michel Legrand frequently strolls. "Because Montbrun was abandoned before we moved in, the gardens were wild," he says. "We did a lot of work on it and saved many of the ailing trees."

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peeling paint to echo the unfinished vigas and latillas.

Sprays of wildflowers plucked from her property also figure prominently, along with lots of seldom-worn silver jewelry and silk scarves. But the most prized objects are the personal reminders that escaped the conflagration, now scattered on bookshelves and tabletops or hung in corners (for the most part the walls are bare)—a landscape MacGraw embroidered when she was ten; a silver fibula her mother found in Morocco on a remarkable solo journey in the early 1920s. “A decorator’s job,” she says, “is not to invent a person but to reflect them.”

The house also reflects its owner’s passion for travel. “I don’t take pictures when I travel: I always bring rocks back”—they end up arranged in multicolored lines and circles throughout the house and grounds—“and a couple of things that are not priceless objects, like this Buddha I found in a shop in Jodhpur. That pushes my memory button.”

In addition to the trip to India, recent peregrinations include a journey to the Alaskan wilderness for the Travel Channel. “It’s so pristine, it’s incomprehensible. You can fly in a floatplane for two hours and not see a road, then land in a lake so pure you can drink out of it.” And she’s just returned from visiting a school established for children “living literally in the city dump” in Guatemala

night guest (a detached adobe studio with a stunning view of the arroyo doubles as a guesthouse), and the dining room comfortably seats no more than six for dinner.

But the real difference has been the opportunity to be a party of one. “I didn’t consciously say, ‘I’ll go to New Mexico and grow a little.’ But in fact I came to New Mexico and had a dramatically different life than I’d had the previous twenty-five years in the Malibu area. I’ve had a lot of solitary time for the first time in my life—a lot of meditative time, whether it’s active sitting, eyes closed, in the lotus position” (MacGraw recently coproduced and starred in an award-winning yoga video, gorgeously shot at New Mexico’s White Sands National Monument), “or just spacing out and walking with my dogs for three or four hours in the arroyo. This community, and in particular the landscape, lends itself to reflection.”

Solitude has also enabled her to see her tumultuous Hollywood career with new clarity. “It was really a shock,” she says of the surprise success of *Love Story*, for which she earned an Academy Award nomination in only her second starring role. “I had no conscious childhood longing to be a movie star. If you’re a baby about the media, as I was, you can’t imagine what it’s like when the great approval machine shines its beam on you, when every time you

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the first level), the detailing (classical) and the trim (off-white).

The reconstructed interiors were to serve as a backdrop for Reilly’s developing collection of paintings and furniture (“I buy the furniture because I like it,” he recently told *Barron’s*, “and because it makes sense to diversify and protect my assets”). To help form the collection, which ended up ranging from Queen

“You’re dealing with some of the finest land in the world—when you get a house on a property like this, you don’t do just a cosmetic overhaul.”

Anne to Louis XVI and classical Russian, he engaged Timothy J. Whealon, a Manhattan-based fine- and decorative-arts consultant, of whom he says, “I would have just bought anything I liked; Tim’s job was to do a due diligence on all this stuff for me—he brought that skill to the party.” Today, looking around at his multinational furniture, Reilly proudly reflects, “I love Europe and I wanted representatives from all the countries.”

Chic Wilson assisted in the search for objects quirky and classical. “The first thing Bill asked me to get for the living room was a bust of Marcus Aurelius,” she recalls. At a fine-arts gallery she found a second-century head of the Stoic emperor at age seventeen—once the property of the august nineteenth-century Harvard scholar and man of letters Charles Eliot Norton. In the bay window opposite is a first-century Aphrodite; though headless, she still manages to embody Love and Beauty.

Shifts in tint and tonality mark the living room: silk taffeta draperies, champagne-stippled walls, Fortuny pillows, an antique Tabriz. A Louis XVI games table is flanked by a splendid pair of circa 1800 Russian mahogany, ebony and brass-inlaid chairs. The two Italian

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“I don’t think there’s anything more beautiful than thick hand-rubbed adobe walls.”

City. “I’m doing a great deal of give-away time, which is very fulfilling, in areas that I think are meaningful, whether it’s the environment or health or children’s issues. I believe that all of us can make the world better in tiny, tiny gestures that add up to a lot of energy.”

The New Mexico house, MacGraw finds, abets her frequent exits. “I feel guilt-free if I go away. It’s not as if this huge piece of real estate is gathering mold.” She’s also found, “as a single person who doesn’t like houseguests in massive numbers,” that the intimate scale suits her when she’s at home: There’s room for only one over-

cross the street someone comes out of a manhole to talk about your haircut.

“I’ve since learned that surviving stardom depends on doing the work to find out who you are so that you don’t define yourself by what people say about you. But nothing can prepare you for that kind of avalanche. The mistake is to take it for the end of the story. A friend, who was also very famous during the seventies, recently said to me, ‘God, that was the best time of our lives, wasn’t it?’ And I said, ‘Are you kidding?’ *This* had better be the best time of my life. I’ve got some incredible stuff going on now that I didn’t even know about then.” □

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Neoclassical armchairs, with beautiful arched backs and cornucopia arms, Reilly purchased with Whealon at an important sale in Florence.

A painting of Charles II, from the school of Sir Peter Lely, holds court in the intimate Pompeian-red dining room, to the left of the entrance stair. "He had the most mistresses of any king of England—Nell Gwyn and so on," Reilly points out approvingly, adding, "His grandfather Henry IV is in the entrance hall—he's another one of my favorites." The pair of small George II mahogany commodore, perfectly scaled to the room, once enriched the collection of five-and-dime heiress Barbara Hutton.

Bill Reilly's library, on the second floor, functions as the heart of the house. Finding a desk that would be a prevailing presence in front of the bay window and at the same time not block out the river views seemed at best a forlorn hope, but then a Louis XVI mahogany-and-gilt-bronze-mounted *bureau plat* turned up at auction. Over the mantel hangs a whimsical Victorian painting titled, suggestively enough, *The Auction*. Nearby, an Irish walnut armchair smacks of the ancestry of which Reilly is fiercely proud.

The house has but three bedrooms. A circa 1720 English chest-on-chest is the glory of the second-floor master bedroom. Reilly is contemplating making the guest room on the third floor, which extends out over the private park and the river, into a balmy summer bedroom for himself. Just above it is the walled roof garden, with the sun flashing and dazzling off the bridge. Here the Greek and Roman themes that run throughout find culmination in a stone plaque of the Three Graces and the head of a benevolent river god.

"It all works together for a man alone," Bill Reilly sums up. And it does—this is a house of which there is neither too much nor too little. Beyond that, David Stanton, Chic Wilson and Timothy Whealon have succeeded in creating the illusion of original distinction. "Only the other day," Stanton recounts, "someone stopped me on the street to say that the house was just as lovely as it had ever been—when of course the whole point was that it had *never* been." □

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When they bought the Taylor house they finally had the opportunity to use everything from ceiling beams and flooring to mantels and wrought iron hardware—as structural and decorative elements in the new wing.

For the addition, Milner was obliged to search for other essential materials that would both fulfill their historically intended function and provide visual solutions in keeping with the eight-

cessories mix unself-consciously with eighteenth-century English chairs, Pennsylvania German cupboards and contemporary upholstered pieces.

Though the 1724 house was constructed of brick, John Milner chose cedar to clad the new wing—his way of honoring the integrity of the early structure by not competing with it. The house had originally had red trim, an exterior paint concocted of red iron ox-

The Milners have spent years sifting through salvaged parts of rural Pennsylvania architecture, acquiring banisters and paneling the way some people collect china and quilts.

teenth-century house. For the kitchen ceiling, beams from a log house in Harrisburg were found that were exactly the right dimensions. Old doors salvaged from a Pennsylvania German cupboard now open to a built-in china storage cabinet in the breakfast area; because the doors had been painted red, they remain so. An antique beaded-board partition was reused on the same wall. "I try to use components as they would have been used originally, not as artifacts for display," says Milner. "I'll use barn siding on a new barn, not as interior paneling."

In certain parts of the old section of the house, John Milner had to improvise. The mantel and some of the related woodwork in the dining room had been torn out, so he created a fire surround based on fragments from "digs" in the house and on what he knew about local building customs. He had a closet constructed next to it because storage for food as well as clothing was often built in adjacent to the hearth. Overdoors in the early eighteenth century were usually pierced, both for ventilation and for decorative effect. So although there is no proof that this is how the dining room once looked, the traditional solution supports the room's aesthetic appeal.

The furnishings fall into two camps: Some were purchased to enhance the vintage spirit, as in the dining room and kitchen; others are favorite items brought back from the couple's travels. Arts and Crafts and Art Déco ac-

side common for the period. The wood trim on both the old and the new sections has been painted in the historically accurate color.

Among the most appealing aspects of the renovated house are the summer kitchen and the garden. "We wanted to memorialize Taylor's earlier fifteen-foot-square stone kitchen, so I designed this as a 'ruin' of that building," the architect explains. The stone-and-wood structure serves simultaneously as a historical footnote on summer kitchens (outbuildings used for cooking to keep the main house cool in summer and to lessen the fire hazard), a marker for one of Abiah Taylor's dwellings and a current-day outdoor room that provides unique enjoyment. A walk-in fireplace and an oven built into the masonry allow it to be used for cooking, while its roof overhang makes it practical for food preparation and dining even in rainy weather. Often on snowy winter days the Milners light a fire to warm themselves after outdoor work. The garden, a mixture of herbs, annuals and perennials, was designed and planted by Wynne Milner. It is bordered by a salvaged picket fence.

Susan Groome Harney did not live to see the completion of the house, but she doubtless would have been pleased with the results. "I feel strongly about this house as a local icon," says John Milner. "My feelings for it transcend my residence here. We see ourselves as caretakers of this place." □

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knows exactly what will work where." That includes Georgian, Regency and William IV furniture—used "in a spare, more American way"—and touches such as an Italian chandelier, with candles instead of electric lights, in the dining room. "Michael has an adventurous style," says Burrows. "He'll bring you the most extraordinary things you've ever seen."

Living with traditional architecture seems to have rubbed off on Burrows. He has begun collecting small paintings of horses for the library, where, appropriately enough, his father's desk is now installed. "I still shop in the contemporary market," he says, "but I just bought a Charles Burchfield watercolor and a drawing by Edward Hopper."

On a more prosaic level, Burrows simply enjoys living there. He and Easton use the living and dining rooms for frequent entertaining; the children love the pool table and media room on the lower level; and they all spend evenings on the terrace, where they can admire the city's sprawl. "The house is long and narrow," says Burrows. "Everything is oriented toward the view."

His own favorite spot is the breakfast room. "I come home from work, and I sit right down there," he says. Work currently involves being what Burrows calls a "freelancer," directing series pilots and individual episodes of newer programs such as *Friends* and *3rd Rock from the Sun*. "After eleven years on *Cheers*, I like going from one show to another." A second career also looms, a result of the house's proximity to the country club. "I'm selling golf balls," he deadpans. "In the time that we've lived here I've accumulated three hundred."

As well as having an excellent working relationship, Burrows and Easton now consider Smith a friend. "We've moved past 'designer,'" says Burrows. "The only fights we have are over mirrors. Michael likes them over mantels. I want more space for art. So far he's won." And while Smith respects the couple for the freedom they gave him, he feels that he gave them a house that reflects their personalities. "You can only love a house if it's *your* house," Smith says. "If not, then you might as well be living in a big hotel. It's not about me; it's about them." □

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York. "For me, the relationship of a building to its surroundings is paramount."

This house is a far cry from the one on the same site that the Sumis lived in previously. In standard Japanese fashion, the family had squeezed a pair of residences onto a single plot in order to accommodate two generations. With the death of Senko Sumi's mother, they decided to replace both houses with one structure. They contacted Arima, whose practice, largely in response to the excesses of the 1980s, is concerned with making good, affordable architecture accessible to the average Japanese family.

"The thing I wanted most was natural light," Senko Sumi says. "I wanted a house in which I didn't have to turn on the lights during the day." The couple also requested two bedrooms and a music room on the second floor and an efficiency-style tatami room for her father on the first floor.

They left the rest up to Arima, who employed a series of skylights and double-height volumes in giving the interior a bright, loftlike spaciousness. The walls and the floors are painted white to accentuate the light, and windows are strategically placed to create shadows. "The interplay between shadow and light," the architect remarks, "is the house's greatest strength."

Arima's glazing is particularly reminiscent of Japanese design traditions.

the central courtyards contain nothing more than graceful mounds of grass (the Sumis joke that neighbors think they are burial grounds). A third enclosure is a simple hill of white stones offset by an unembellished iron artwork.

The sculptural gardens play against the house's angularity. Walled and visible from the inside only, they provide the family with privacy without consuming precious square footage. "At first I was worried that we had forfeited too much garden in the name of getting additional living space," Senko Sumi says, "but this layout in fact gives us a great deal of greenery."

The room with the privileged setting is the gallery, which in many ways is the equivalent of a tea room. From one window, the contemplative rock garden becomes an adjunct to the interior; from the other, which is low-set, a mound of grass peeks through. Austere, appointed, as is the rest of the house, the room is designed for sitting on the floor: Aside from a low black table—not unlike an early Judd sculpture—it has no furniture.

The gallery's focus is as much on interior as exterior space. Directly opposite a wall displaying two large-scale paintings (a rare instance of color) is a neat composition of planes: The pocket doors in the partial-height walls flanking the central hall open to act as

As in a Japanese teahouse,
each room is on intimate terms with
nature, and each room possesses
carefully orchestrated vistas.

Several oversize windows function similarly to *amado*, the sliding wood doors that have for centuries linked houses in Japan with their environment. The smaller, irregularly sized windows placed just above the ground recall aspects of teahouse architecture, where the floor is the primary vantage point to the garden.

Reductive and minimal, the landscaping is as important to the total design as the interiors. And as unorthodox, though Arima points out that much of his inspiration comes from the gardens and buildings of the Kyoto of his youth. Two of

stepped apertures on a slatted stair set below a bold black panel extension of the second-floor landing. As prominent as the panel is in this volumetric tableau, the infusion of light from various angles gives it a certain weightlessness.

Arima recognizes that it is in the gallery that the house's true virtues are resolved—where minimal meets meditative and the grand simplicity is most dramatically conveyed. If Rikyu and Judd were living today, they might trade philosophies there over a ceremonial cup of tea. □

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holstered English country sofas and a contemporary hand-painted sisal rug contribute to the desired comfort.

Connors, who designed a successful line of West Indian-style furniture for the Milling Road division of Baker Furniture, integrates other colonial tropical antiques with the West Indian pieces that form the majority of his collection. An ironwood-and-moth-er-of-pearl screen from the Philippines and a carved Indonesian teak cabinet filled with antique Indonesian sarongs seem right at home with West Indian mahogany.

"The look of the loft constantly evolves with my collecting," says Connors, who is also a decorative-arts professor at New York University and wrote his doctoral dissertation on West Indian antique furniture. "I'm always upgrading, and I like to mix antiques from different regions. The tropical hardwoods and European-inspired designs—whether Danish, English or Spanish—complement each other."

Connors comes across most of his treasures on monthly trips to the Caribbean, which are motivated, he says, by the thrill of the hunt and an obsession with authenticity. He has also found some choice European antiques on the islands, such as an English mahogany leather-topped partners' desk.

The loft, which is defined by a fourteen-foot-high ceiling with exposed chestnut beams, a brick wall and fluted cast-iron columns, presented some

a lot of halogen and track lighting. She also "punched out" the walls with antique wallpapers in the living area and adjacent sitting and dining areas, where the panoramic nineteenth-century landscape scenes give the loft a sense of perspective. She used screens and large pieces of furniture to delineate individual spaces without chopping up the floor plan.

Connors's burgundy-hued bedroom, with its dramatic West Indian spiral-reeded four-poster and an armoire that, according to legend, sheltered a boy from a hurricane, opens onto a dining area dominated by a George Nakashima maple-and-rosewood table that adds a contemporary touch. Guests can unwind in the sitting area on a pair of nineteenth-century hand-carved rocking chairs or a settee with hand-carved palm fronds.

"Color was another important consideration," notes Williams. "We contrasted the dark mahogany furniture with warm red and green tones for the sofa fabrics, seat cushions and exposed walls. The typical Caribbean blue was too predictable for this space. Green worked especially well in here because it's softer and evokes both water and palm trees."

Connors's loft is a reflection of one man's private universe. Along with the West Indian pieces are framed antique maps and botanical and animal prints. Souvenirs from his many travels, such as an antique sugarcane windmill gear and a rare nineteenth-century hand-carved

"I was tired of small rooms, and a loft is ideally suited to the proportions of West Indian furniture."

problems, however, when Connors began to decorate it with the help of interior designer Beth Copeland Williams of New York's Williams Associates.

"We didn't have to do structural work," explains Williams. "It was all painting, reupholstering and decorating. But lofts are traditionally long, dark, narrow and very high. It's the tunnel syndrome. So the real challenge was to bring in the light and brighten up the space, especially since we were trying to create a Caribbean atmosphere."

Williams solved the problem with

coconut, further underscore his sense of adventure.

"When I started this project I immediately thought of Thomas Jefferson and Monticello," says Williams. "Like Jefferson, Michael is an intellectual, an aesthete and a sportsman who has traveled the world and has many interests. In Monticello's entrance hall there are fossils, antlers and maps—things that Jefferson collected. It's a masculine interior that shows the depth and breadth of the man, and that's what this loft is about." □

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stuck; Savannah never really took hold.

All of this brought Haupt and Walstrom to Seaside with clear notions of the kind of winter house they wanted—a house of wood, using an old-fashioned post-and-beam method in which the wood is pegged rather than nailed. "It's a wonderful way to build, and it's historic," explains Walstrom. "It worked on a tropical island. It worked in Maine, and of course it worked in Seaside."

Haupt and Walstrom commissioned Watson with one word, which was "simple." Watson, also Yale-trained, is an architect with offices in both Tampa and Seaside. His ideas about architecture meshed perfectly with his clients' in that he cares deeply about craftsmanship and traditional forms and materials.

"I tend to design without a lot of applied ornament, without a lot of decoration," he comments. "I don't like complicated or confused constructions and am more concerned with the correct way of expressing a material. I take pleasure in the composition—and in details that are a direct result of the building process."

"My architecture is almost like a Chinese box," he continues. "I take what the clients want and fit it all into a simple volume and, from there, into a simple shape."

There's simple and then there's simple. The architectural code that governs Seaside inspired a house after those built in nineteenth-century Charleston: plantation style, with two stories of porches. For Watson, that was just a beginning. "I looked at the limits and saw how far I could go," he emphasizes.

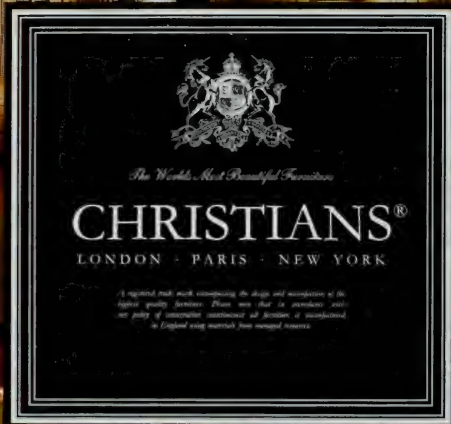
Much of Haupt's and Walstrom's furniture was sizable, and Walstrom is now an abstract painter who works primarily on large canvases. "They needed very generous spaces," Watson says. To create rooms with a scale suitable for the objects that would go in them, the architect made the house taller than most in the community and gave it a shallow-pitched roof. He designed a spacious open-plan living area on the second floor that makes good use of the ceiling volume and of the correspondingly high windows. Haupt and Walstrom put a dining table in the middle of the room and surrounded it with chairs of various styles, even adding a small wing-back

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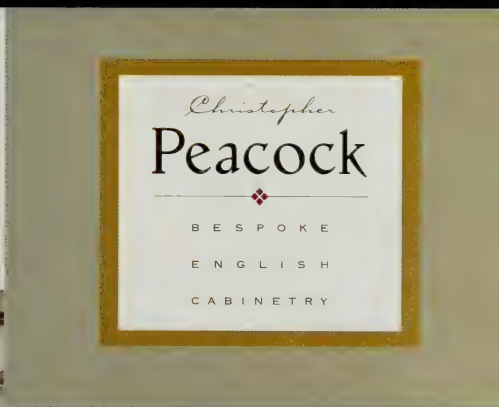
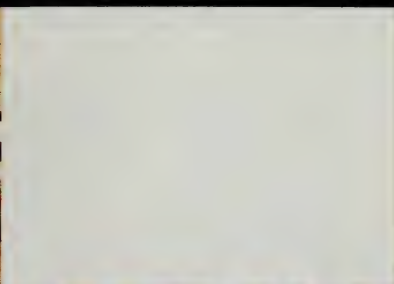


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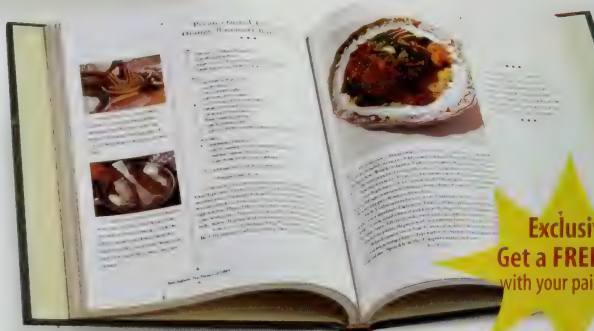
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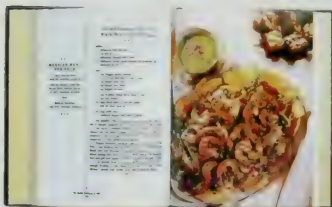
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settee to the grouping. The table, which expands for dinner parties, was refinished and painted by Haupt in the belief that "every room needs a piece of painted furniture." The walls are whitewashed, giving the pine a pale, evanescent sheen while maintaining its ruggedness.

A nine-foot-tall freestanding fireplace enclosure divides the living area and the kitchen; the fireplace—well used during the comparatively chilly winter season—is remarkable in that it

"I take pleasure in the composition—and in details that are a direct result of the building process."

is different in architectural tone from everything around it. "Contrast," says Watson, "is very important."

The first floor is private space, taken up by two bedrooms, one on each side of Walstrom's painting studio. A stair in the small entrance vestibule leads to the second floor. There, the covered porch is shared by the living area and another bedroom, which lies below the lookout tower. It's the tower, with its branchlike exterior braces supporting a second low-pitched roof, that establishes the house's town presence and connects it, through panoramic views, to the Gulf of Mexico in the distance.

Watson's scheme employed just four colors. Both inside and out, the trim is painted what he terms "a very, very light creamy-green off-white." The dull olive of the façade is accented by red shutters and window mullions, the red chosen in part because of the owners' interest in the Far East. The base of the house and the door on the street are a deep, rich green, what might be called—and not inappropriately—forest.

"The house sits where the woods begin, and that had a strong influence on its character," Watson remarks. "The site and orientation dictated a certain roughness. But with Roy and Bill, it could only have ended up a *refined* roughness." □

continued from page 150

paired Doric columns and an ample passageway, with the living room half being given a somewhat more formal treatment. Wolf's anchor there was a Craftsman-like nook, which he treated, however, in a most un-Craftsman-like manner. He painted the bookshelves that make up the sides of the alcove a sharp yellow and white and upholstered the back wall in the same difficult-to-define blue fabric that covers the sofa. A mirror hanging in the center of the alcove reflects the see-through wall.

The formality of the living room lies in the nineteenth-century limestone mantelpiece, the dark wicker chairs and the artworks, among them several rather cerebral works on paper by Brice Marden and Sol LeWitt. The looser tone of the library, by contrast, is evident in Wolf's choice of textiles—the living room's leather, for example, becomes wool in the library, still in the same elusive blue—and in the way the furniture encompasses varied cultures and periods. The *mélange* includes an Indian trunk, a Philippine table and a group of blue-and-white Chinese porcelain jars and vases. "This kind of mixture gives personality to a space," Wolf remarks. "It shows that you're not thinking narrowly, in terms of just one idea."

A similar interplay of styles characterizes the television room, which Wolf conceived as a kind of cocoon. There, furniture of his design is matched with a severe contemporary table and the husband's collection of nineteenth-century game boards. The room also doubles as a guest bedroom, since mattresses are built into its sofas.

Formerly "hemmed in and undistinguished," according to Nagel, the dining room was expanded into the backyard and opened up to the landscape with the addition of a generous bay window. Interior French doors replaced the plain pocket doors that used to connect the dining room to the entrance hall; matching French doors also enclose the bar and the linen closet that flank this opening.

"There's a better transition as well as more stateliness now," says the architect, whose bay window allowed Wolf to create two different kinds of seating areas in the dining room: The clients'

large nineteenth-century library table and Windsor chairs constitute the main one, while a more intimate seating area fits neatly into the bay. The designer also came up with an imaginative means to display the wife's collection of Roseville pottery: He arranged it on a high, back-lit shelf that follows the contours of the room, treating it as a kind of three-dimensional frieze.

Of all the directions Wolf received from his clients, the most demanding one came from the wife. "She told me that the downstairs would be my terrain but that the bedrooms upstairs had to be more her thing, which meant pretty, flowery, with lots and lots of chintz." Wolf's famously spare, crisp interiors do not comfortably embrace fripperies and flowers. "I must have looked at a hundred chintzes until I found one I could work with. It had a white background—great. It had urns—fine; that made it more architectural. And it had enough blue in it to allow me to continue with the house's general scheme." One thing Wolf has learned about chintz ("And I *had* worked with it before, believe it or not") is that "if you're going to use it, you have to load it in, so I did." At the same time, though, he inserted other, more somber elements into the space: A hint of deep burgundy upholstery fabric flashes out from beneath a white slipcover; an oversize mirror rests against one wall; and a period mantel links the bedroom to the living room downstairs. "It is indeed a gardeny room," Wolf says, "but still it's no American Beauty rose. There's a European flavor too."

The room's gardenlike quality is due in no small part to the architect, who added a large (twelve feet deep by thirty feet long) deck to the upper level and pierced the exterior wall with generously proportioned windows and French doors. But its European undercurrent, like that of the entire house, very much reflects the collaborative nature of the enterprise. "Bruce and I took the clients' script and directed our own movie, as it were," Wolf observes. "For my part, I tried to keep the interiors within my vocabulary—very clean and with odd twists and juxtapositions—while still meeting their requests. How else could a Russian dacha end up in East Hampton?" □

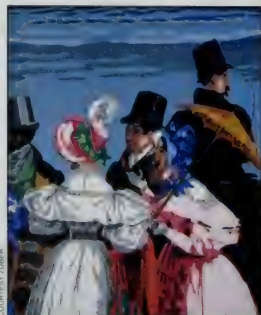
TO *the* TRADE



BLOCK THAT FABRIC

A wood-block press sits in the entrance of Zuber's new Paris showroom, a testament to the company's 200-year history of printing wallpapers by hand. Inside the late-19th-century town house, which has a Gothic Revival carved wood staircase, are three paneled galleries where Zuber's vividly colored panoramic wallpapers depicting a military review at Westpoint (detail, right), Swiss mountains (above) and Hindustan (far right) are mounted one after another and fabric swatches are arranged on a long table. While continuing to offer its historic panoramic wallpapers, Zuber each year

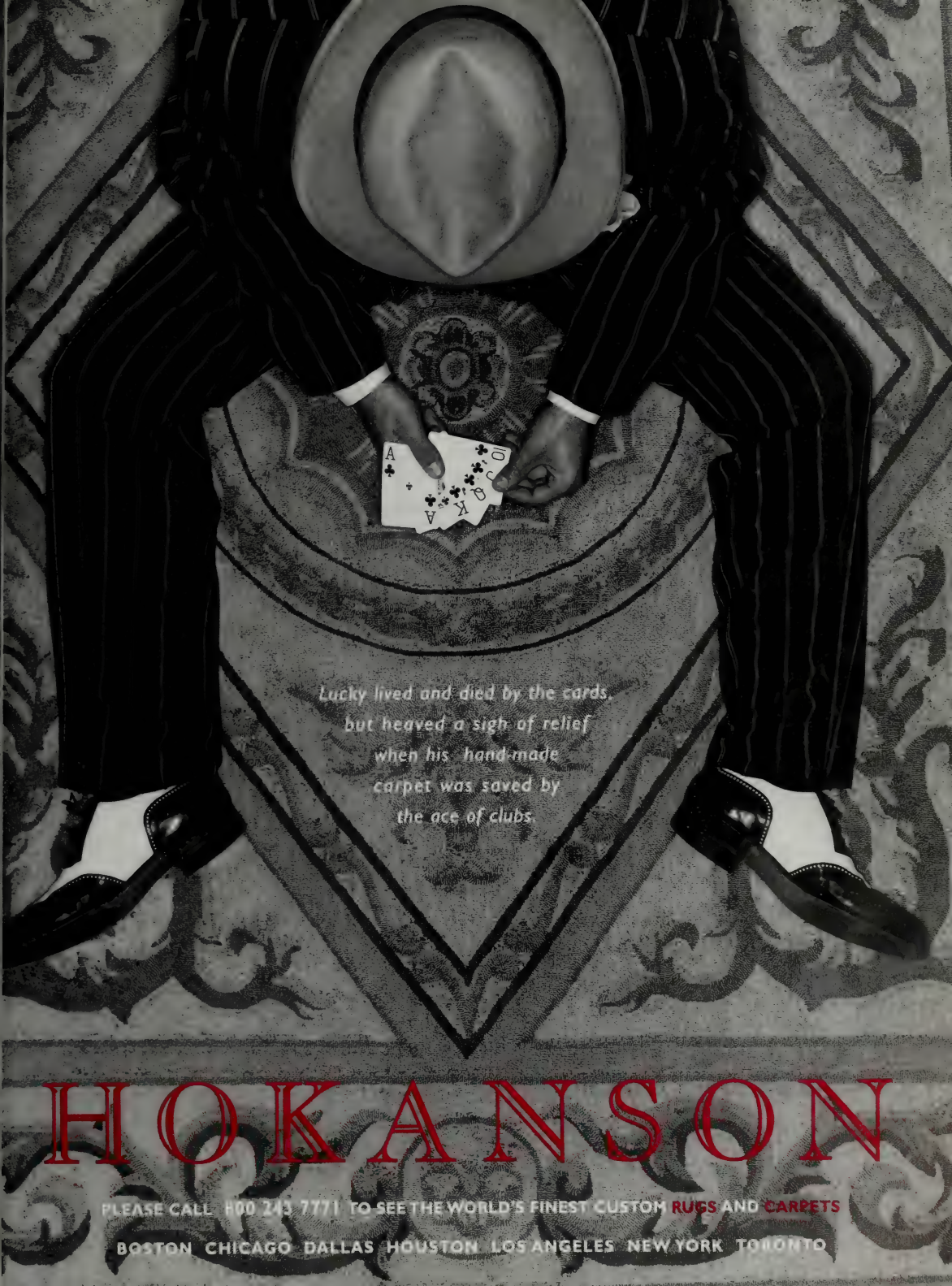
introduces new smaller scenic papers and an occasional trompe l'oeil panel. Zuber & Cie, 5 boulevard des Filles du Calvaire, 75003 Paris; 33-1-42-77-95-91.



SCOTTISH INSPIRATION

Mark Boone, who started as a salesman for Mimi London and worked his way up to being her business partner, makes his debut as a furniture designer with his Orkney Island chair (right). Based on a diminutive Scottish original, the chair is handmade with a woven sea-grass back. "I loved the shape, but I beefed up the scale so that it could be used as a dining or occasional chair," says Boone. Nick Berman's new Canted console table and Julia's ottoman also are new to the showroom. Mimi London, 8687 Melrose Ave., Los Angeles, CA 90069; 310-855-2567.





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THE BIG SCREEN

Michael Carson has spent most of his adult life studying high-temperature Japanese glazes, and recently he's applied his skills to architectural installations, such as mosaic garden niches and furniture. The New York-based Carson just completed a porcelain mosaic folding screen, *Serving*

the Datu (below), which incorporates more than 4,000 tesserae, and he's now doing furniture with porcelain slabs. "I plan and number every piece. At the end there are no grout lines," says Carson. "It's taken years to perfect the technique because porcelain shrinks in the firing." Michael Carson, 212-228-4359.



DRAPED IN SOUTH AFRICA

After a five-year hiatus from concocting fabrics, South African interior designer **Graham Viney** has introduced two toiles. *Wild Sports in Southern Africa* (below), printed on jute, is a stylized version of Sir William Cornwallis Harris's series

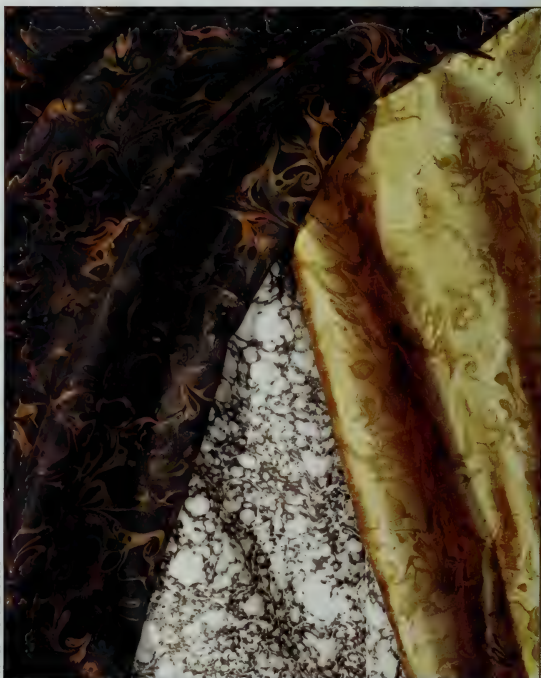
of 19th-century prints, while *Peoples of Southern Africa*, in cotton, shows the lineages of various tribes. Viney offers them through the Johannesburg fabric shop he co-owns. St Leger & Viney, 777 Andries St., Wynberg 2090; 27-11-887-8690.



PARTNERS IN STYLE

In the late 1960s Robert Ashley and his partner, Diane Nixon, created hand-dyed and hand-painted fabrics and leathers. Basing designs on marbled book papers, the **Ashley Studio** found favor initially with such fashion designers as Hubert de Givenchy, Arnold Scaasi and Zandra Rhodes and then with interior designers such as David Hicks. Although they have done fabrics for Donna Karan and other fashion designers in the U.S., since the 1980s Ashley and Nixon have turned principally to interior work. The fabrics are hand-painted, and the silks, vel-

ets and leathers can be used for upholstery and draperies. Some of the fabrics recall the firm's inspiration, the marbled book papers, while others have abstract fruit designs, geometric patterns and scrolls. The Ashley Studio's new Beaux Arts Collection (below) is based on interior plasterwork at the Russian consulate in New York. One woven fabric has a pattern of strapwork and is called *Russian Roulette*; the other, with a filigree image, is called *Filigresque*. The Ashley Studio, 3 E. 66th St., New York, NY 10021, 212-772-9794; 330 Franklin Rd., Delhi, NY 13753, 607-746-7678.



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IN THE SHOWROOMS

● First Editions

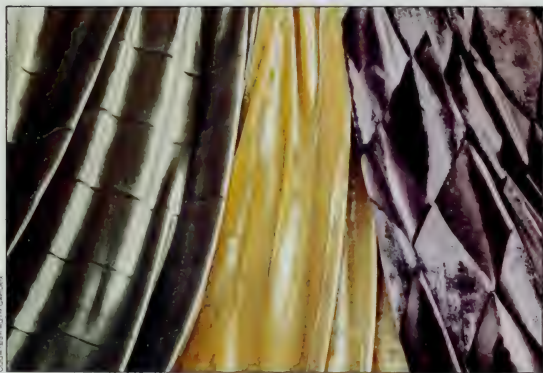
First Editions (212-355-1150) has, in four dramatic printed chenilles, departed from its customary emphasis on woven fabrics. *High Gear* is a check in teal on white; *Prato* has a pattern of scrolled fronds in salmon on white; *Travatore* is a large-scale harlequin diamond pattern in a smudged dark green on a coffee-colored background; and *San Marino Wave* has abstract wavy lines in black across a taupe background.



COURTESY FIRST EDITIONS

Four printed chenilles (above) from First Editions

Escalade, *L'Anguille* and *Harlequin II* (below) at Ruth Caplan



COURTESY RUTH CAPLAN

● Ruth Caplan

A new showroom in New York's D&D Building is Ruth Caplan (212-826-3756), which represents six lines of fabrics, trimmings and wallpapers. The *Archive* group consists of silk velvets with shimmering surfaces and gauffered patterns. *Escalade* is a design of horizontal stripes, *L'Anguille* has a pattern of vertical stripes, and *Harlequin II* has, predictably, a diamond design. Among the colors the velvet comes in are aubergine, copper, silver green and gold. **David Goldberg's** wallpapers

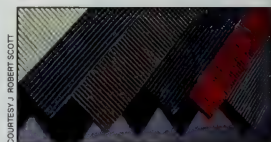
are handmade with a textured surface. *Glazed Fresco*, fashioned of burlap thickly laid with a vinyl compound, is available in a number of different glazes, among them copper, peach, red, gray blue and brown. In his Opera Collection, *Traviata* has a baroque arabesque pattern in marble paste printed on canvas. **Victoria Mournean** has a collection of richly textured woven fabrics such as *Chardonnay*, a design of leaves and grapes in green and gold. **Leslie Hanon's** trimmings come in complementary earth colors.

● J. Robert Scott

J. Robert Scott (310-659-4910) has undergone an unprecedented expansion in the last year. Showrooms have opened in Washington, D.C. (202-484-0701), and Chicago (312-527-2907), and the New York showroom (212-755-4910) was expanded by 6,000 square feet. "Chicago is such a big market that we needed more space than any representative could give us. I had no fear about going on the street and being an island unto ourselves because we had done that in Los Angeles," says Sally Sirkin Lewis. In the new inventory is the Renaissance Collection, which builds on Lewis's ongoing experimentation with color. Having added reds and blacks to her signature natural palette, Lewis has now introduced embassy gold, titian, paprika, emerald and charreuse. She is also adding to her furnishings with individual pieces such as the Art Déco-style Deanna chair and the Gibson wing chair and ottoman, both on square fluted legs. Her new chair collection Day Dreams has snakes, ladybugs and daisies carved and painted along the legs.



COURTESY J. ROBERT SCOTT



COURTESY J. ROBERT SCOTT

Sally Sirkin Lewis's Deanna chair (top) and Velvet Cords (above) for J. Robert Scott

● David Shaw Nicholls

David Shaw Nicholls's current collection of Tibetan rugs handwoven in Nepal (212-223-2999) "goes to the heart of rug making," he says. The rich oily wool used in *Badoura*, which is a series of vertical cut-pile strips with horizontal ribbing between them, creates ranges of tones within the colors. *Maui* is a series of large circles cutting across squares of color and filled with thin white spirals; and *Constantinople* has rows of masklike geometric figures in earth tones. □



COURTESY DAVID SHAW NICHOLLS

Maui (above) by David Shaw Nicholls

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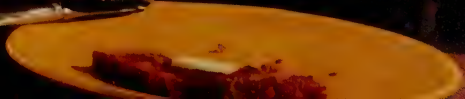
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ARCHITECTURAL DIGEST

AUGUST 1997



COVER: Architect Preston T. Phillips's Bridgehampton, New York, studio. Photography by Paul Warchol. See page 156.
ABOVE RIGHT: The living room of actress Teri Garr's Los Angeles residence. Interior design by Karin Blake. Photography by Dave Marlow. See page 130.



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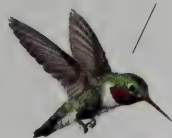
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"I WAS ELATED TO SEE YOUR ARTICLE ON WESLEY SNIPES AND THE FINE WORK OF CECIL HAYES."

I was completely overwhelmed by Wesley Snipes's Florida retreat (Visits, April 1997). Designer Cecil N. Hayes captured his essence as no others could. I applaud her respect for his tasteful decisions and successful intermingling of them with her own ideas and talent. The effect is a fusion of nature, tranquillity, peace and harmony. Thank you for delivering such an enlightening experience to us all.

JOYCE HATCH
HOUSTON, TEXAS

I am an avid reader of *Architectural Digest*. I have to tell you that you did your best work in publishing the piece featuring Wesley Snipes, because it tells a bigger story than the popular actor's. It tells a story of a hidden talent, Cecil Hayes, who is an exquisite diamond in the design industry. Hayes is the first African American designer I've seen in *Architectural Digest*, and you should be commended for searching her out.

WAYNE TURNLEY
BOCA RATON, FLORIDA

I was elated to pick up the April issue and see your article on Wesley Snipes and the fine work of Cecil Hayes. I have followed her career over the years and have felt that such recognition for her ability has been long overdue.

JOYCE ALEXANDER
PHILADELPHIA, PENNSYLVANIA

I was impressed with the article on Wesley Snipes. I loved the artwork and how it coordinated with the décor of the house. Keep running stories on movie stars. They make for very interesting reading.

ELAINE ISAACS
CORAL SPRINGS, FLORIDA

It's a thrilling feeling to see a piece by Paul Goodnight, one of the most praised African American artists, gracing Wesley Snipes's living room—a silent statement that creative minds flock together. Cecil Hayes's original interpretation of Snipes's

home concept is simply captivating. I am eager and curious to see more by this gifted interior designer.

VERONIQUE A. EPITER-SMITH
BOSTON, MASSACHUSETTS

Wesley Snipes's and Cecil Hayes's collaboration blends ancient and new worlds. The art, innovation, craftsmanship and creativity in Snipes's residence can only be described as "African elegance." Absolutely beautiful!

ALEXANDRA VAN DUYN
LOS ANGELES, CALIFORNIA

Designer Cecil Hayes did an outstanding job on Wesley Snipes's residence. The different kinds of furniture, artwork and woodwork throughout the house are striking. Seeing the house had a calming effect on me—I could move right in.

RUTH LEMBERG
TAMARAC, FLORIDA

It made me feel so proud to see Cecil Hayes, an African American with such seasoned skills, hired by a black superstar to design his home. Her work is intense and impressive. Caps off to Ms. Hayes—you go, girl!

N.J. DAVIS
PHILADELPHIA, PENNSYLVANIA

Brendan Gill's "Wright and the Concept of Shelter" (Guest Speaker, April) kept me intrigued from beginning to end. I too see the "cookie-cutter" effect in architecture. People have a dream house image in their minds. They buy a glamorous home to take the place of the image. Architects know this, and they are building what consumers want to see. If this is what people want, let them have it.

LISA CASTEL
CINCINNATI, OHIO

Having read Brendan Gill's long paean to Frank Lloyd Wright, I would suggest that Gill face reality: Frank Lloyd

continued on page 16

The editors invite your comments, suggestions and criticisms.

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In the Shade

continued from page 14

Wright was an arrogant incompetent, and anyone who examines his work honestly can see it. The temple of Wright-worship rests on a foundation of political correctness and blind adulation. What a shame that your magazine—in printing Gill's pompous, unmitigated bull—helped perpetuate the myth instead of playing picador to this most sacred of all sacred cows.

DANIELLE THORDERSEN
LOS ANGELES, CALIFORNIA

It was with great joy that I read Brendan Gill's words about Frank Lloyd Wright, architecture, shelter, sun and sky.

JULIE E. FONDOW
GREEN BAY, WISCONSIN

Hooray for Brendan Gill, who knows what's most important in a domestic building. It was amusing to see a designer actually use the phrase "make a statement" ("A Bel-Air Collection," April) after reading Gill's piece. It was with delight, too, that I noted the use of "tongue-oiled" cedar ("Seaside Simplicity in Malibu," April). It must take real dedication to do *that*.

LOIS MALONE
LICKING, MISSOURI

I have just finished reading the article on Richard Meier's new house in Dallas (Architecture, April), and I must say that I came away with a sense of sadness for the owner. Does Howard Rachofsky actually live in that sterile museum?

SILKE S. SCHIFF
KINGSPORT, TENNESSEE

For several years I enjoyed the issues devoted to the homes of the Hollywood luminaries of the past. Am I waiting in vain for an issue relating to those wonderful old stars, art directors, costumers, producers and directors who made such fabulous films? Surely I cannot be the only person interested in their homes and lives. I would love to see the return of the Hollywood issues.

DIANA HILL
LAKEWOOD, COLORADO

EDITOR'S NOTE: Our April 1998 issue will be devoted to "Hollywood at Home."



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KIM HESTER/LAUG

Last year's September issue, devoted to interior designers' own homes, surprised us. We knew it was one of our strongest issues ever, but we didn't expect it to be the best-selling issue in the magazine's history. Next month we present the second edition, featuring the brightest lights of the contemporary design world in the spaces they've created for themselves. Fourteen top professionals open their doors to our readers, in locations from Manhattan to Paris to Montana to Los Angeles. In a way, the issue serves as a forum on what matters in interior design today. Perhaps that explains your great interest. Designers' homes reveal their true aesthetics, undiluted by client preferences. And when the opportunity arises, who doesn't want to catch a glimpse of the real thing?

Paige Rense

Editor-in-Chief

STEVEN M. L. ARONSON, an *Architectural Digest* contributing writer, is the author of *Hype* and the coauthor of *Savage Grace*. He is currently writing *Class Act: The Life of Leland Hayward* for Doubleday.

IRENE BORGER, a journalist and fiction writer, is the editor of *From a Burning House: The AIDS Project Los Angeles Writers Workshop Collection*. She has been the artist-in-residence at AIDS Project Los Angeles since 1990 and is program director for the CalArts/Alpert Award in the Arts.

JOAN CHATFIELD-TAYLOR is the author of *Visiting Eden: The Public Gardens of Northern California*. Her book *San Francisco Opera: The First Seventy-five Years* will be published in September by Chronicle Books.



BRIAN LANG

HUNTER DROHOJOWSKA PHILP, a writer who specializes in art and design, is completing a biography of Georgia O'Keeffe, to be published next year by Knopf.

DAVID FELD is a Dallas-based journalist.

STEPHEN A. KLIMENT, an architect and writer living in New York, is working on *Writing for Impact: A Design Professional's Guide*, which will be published by W.W. Norton in spring 1998.

JOHN LORING, design director of Tiffany's, wrote six lifestyle books edited by Jacqueline Onassis. His next book, *Tiffany's 20th Century*, will be published in November by Harry N. Abrams.

DANA MICUCCI is a New York-based writer who specializes in the arts.



MARY E. NICHOLS is an *Architectural Digest* contributing photographer.

PENELOPE ROWLANDS, a former Paris correspondent for *ARTnews*, has contributed to *Vogue*, *Art & Auction* and *Premiere*.

JEFFREY SIMPSON, an *Architectural Digest* contributing editor, is the author of *The Hudson River 1850-1918* and *American Elegy*.

DEBORAH SOLOMON is the art critic for *The Wall Street Journal*. Her latest book, *Utopia Parkway: The Life and Work of Joseph Cornell*, was published last spring by Farrar, Straus & Giroux.



JILL ARONHEIM

ANNETTE TAPERT, the author of *The Power of Style* and *Objects by Architects*, collaborated with Slim Keith on her autobiography, *Slim*, and with Irving Lazar on his memoir, *Swiftly: My Life and Good Times*. She is working on a book about actresses for Crown Publishers.

PILAR VILADAS, design editor of *The New York Times Magazine*, wrote *California Beach Houses*.

NICHOLAS VON HOFFMAN, an *Architectural Digest* contributing writer, has written for *The New Republic* and *The New Yorker*. Among his many books are *Make-Believe Presidents* and *Capitalist Fools*.

MICHAEL WEBB's latest books are *Architects House Themselves: Breaking New Ground* and *Architects Guide to Los Angeles*.



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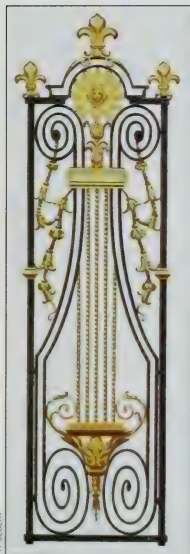


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A pier of the entrance grille of the Château de Versailles (above)

The Pavilion of Thetis at Marly (right) by Charles Le Brun



PAVILIONS OF PLEASURE

Louis XIV considered himself an amateur architect. We're focusing on his early work—before Versailles—which shows more the pleasure of building,” says watercolorist **Andrew Zega**, who, with partner **Bernd Dams**, an architect, will mount an exhibition of architectural watercolors Sept. 10–Oct. 18 at Didier Aaron's New York gallery. Zega and Dams met while working for architect **Robert A. M. Stern** and discovered they had a common interest in documenting prerevolutionary architecture that had been destroyed. Their last exhibition of watercolor elevations covered the years between 1630 and 1789; the new body of work deals with the years around 1680, when the French court established itself at Versailles. The works depict the first building to envelop the brick hunting lodge that the original Château de Versailles once was, the colorful Porcelain Trianon (the first chinoiserie building in Europe, replaced by the Grand Trianon) and buildings from Marly, a royal retreat decorated with an abundance of frescoes, as well as garden pavilions and ornaments that graced the grounds of the royal châteaux. Didier Aaron, 32 E. 67th St., New York, NY 10021; 212-988-5248.

MODERN EUROPEAN



At Bob Lawrence's new London location, 20th-century furniture is flying out the door, most of it headed for the U.S. Designer **Jon Bannenberg** and Elton John have checked out the large limed-oak dining table and ten suede chairs by Jacques Adnet, a 1940s parchment cocktail cabinet designed by Ulrich in Italy and a ca. 1930 Gaston Suisse screen (left). “Stylish European furniture doesn't look good in an English house. You need brown furniture for that,” he says. “You couldn't get that Adnet dining set through the door of a house in Fulham.” Bob Lawrence, 93 Lower Sloane St., London SW1W 8DA; 44-171-730-5900.

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A LOOK BACK IN FABRIC

When Sally Sirkin Lewis launched Renaissance, her latest collection for J. Robert Scott, models glided around wearing gowns created out of the brocades, Thai silks and wools. The Fashion Institute of Design and Merchandising in Los Angeles is helping Lewis celebrate her 25th anniversary with J. Robert Scott by staging a retrospective of her design work. The centerpiece of "Sally Sirkin Lewis: 25 Years of Design," which will occupy FIDM's entire main gallery Sept. 22-Dec. 12, is a dream bedroom custom-designed by Lewis. "I'm building it from scratch—a bedroom, sitting room and foyer," says Lewis, who will be the first interior designer to receive a permanent wall at FIDM. FIDM will also devote seven window displays on the Third Floor Promenade to examples of Lewis's textiles, her interior design work, a work in progress of a chair and, of course, the gowns. FIDM, 919 S. Grand Ave., Los Angeles, CA 90015; 213-624-1200.

J. Robert Scott's original 1972 showroom (right), designed by Sally Sirkin Lewis



RACING FOR ROLLS

Joanna Wood, who won an international competition to design the interior of a Rolls-Royce, raised a few eyebrows when she decided to line the ceiling with four-ply silk. "I redesigned the seats, which is a massive thing in the car industry. I redesigned the dashboard with David Linley," says Wood, who has done jets and a boat. Her design was inspired by the world of horse racing—she selected the duchess of

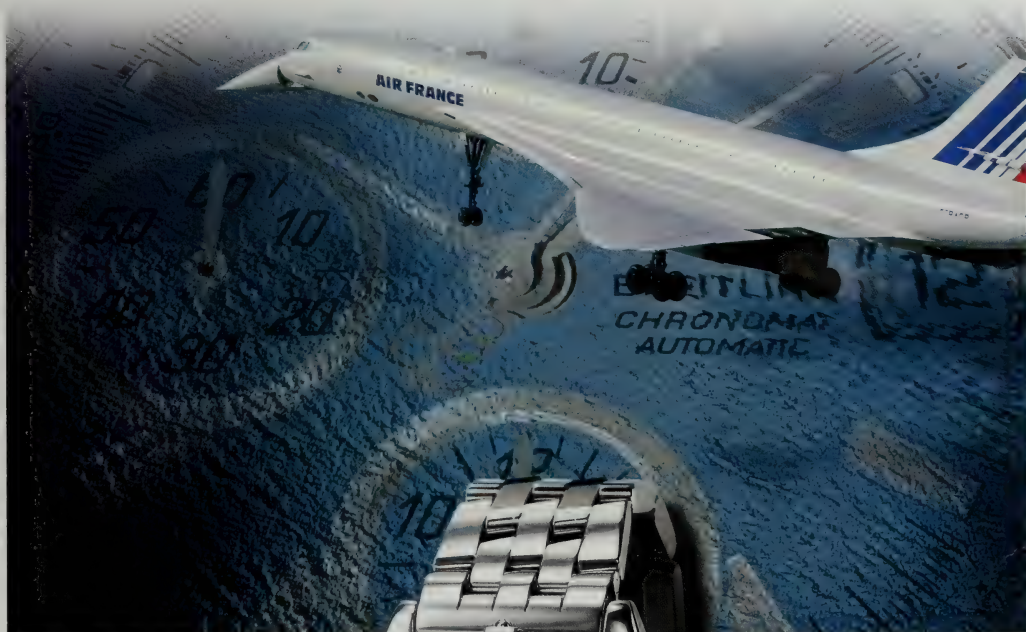
Westminster's racing colors, black and yellow, for the **Royal Ebony Rolls-Royce Silver Spur** (left), which is outfitted with a television and a cocktail cabinet. Leather seats with yellow squabs and a wood dashboard with an ebony bas-relief of racehorses complete the interior of the \$400,000 Rolls. Richard Charlesworth, Rolls-Royce Motor Cars Limited, Pym's Lane, Crewe, Cheshire CW1 3PL; 44-1270-255155.

continued on page 24



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TEXTILES IN CONTEXT

Amir Rabik has converted one of the buildings on his Balinese estate (*AD*, May 1997) into a gallery (left) that showcases Indonesian folk art, primitive and religious art, Balinese paintings and textiles, as well as his own furniture designs crafted from teak, coconut wood and bamboo. He's particularly interested in Indonesian textiles, both new and old. "They're made of hand-spun cotton. The weavers do everything from growing the cotton to mixing the indigos." He also collects Hindu and Buddhist bronzes from the 7th to the 17th centuries, and he offers such accessories as a small table lamp he designed in the form of a temple. By appointment only. Amir Rabik, 62-361-975736.

STICKS AND STONES

Every year the Adirondack Museum (*AD*, June 1997) invites a group of craftspeople from around the U.S. to exhibit at its **Rustic Furniture Fair**, which takes place Sept. 6 this year. Each piece of furniture (below), says **Stephen Shadley**, reflects the characteristics of the region from which it came. Adirondack Museum, Route 30, Blue Mountain Lake, NY 12812; 518-352-7311.



ROOSEVELT SLEPT HERE



My husband was fishing in Montana, and I got bored and went for a hike. I came around a bend, and there was this beautiful 100-year-old log house. When I found out that the rancher who owns the property was going to burn it, I bought it," says **Karin Blake**. Saving that log house (above), where Teddy Roosevelt would stay when he was fishing, has become a mission for the designer. "This one is unusual be-

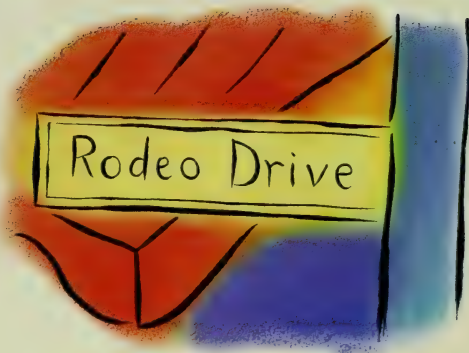
cause it's three stories and more than 4,000 square feet." Blake teamed up with Los Angeles designer **Donna Fields**, who restored a New Hampshire hay barn that she relocated to her Santa Ynez ranch (*AD*, June 1993), to dismantle the house and steam-clean the logs. "It could go anywhere. I could see it in Maine or someplace in the West," says Blake. Karin Blake, 310-456-8010; Donna Fields, 213-932-1749.

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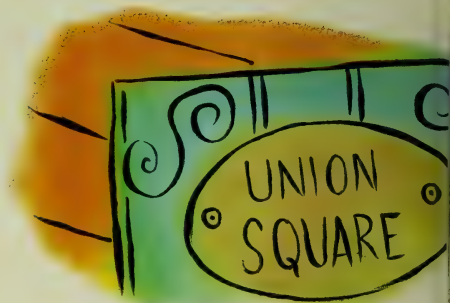
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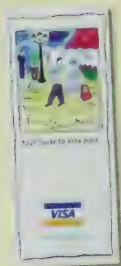


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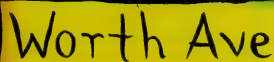
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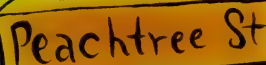
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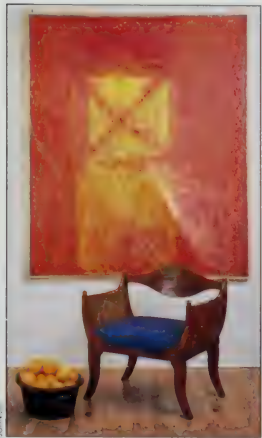


CLAIRE FLANDERS

ABSTRACT ANTIQUES

Catherine Weinstock has a long-established furniture restoration workshop in Manhattan, which has generated interest among such New York

designers as **Bunny Williams**. While she maintains the workshop, she has opened **San Lorenzo**, an antiques shop and gallery of contemporary painting. "A great deal of my personality is in this," says Weinstock of the combination of late-18th- and early-19th-century northern European furniture and abstract painting. "The art brings the furniture into the moment with a jolt." Among her pieces are an Empire secretary, a George III vanity table and a Karelian cradle chair paired with *Red X* by Steven Burkart (left). San Lorenzo Fine Art and Antiques, 123 W. Broadway, New York, NY 10013; 212-766-4770. San Lorenzo Restoration Workshop, 526 W. 26th St., Suite 304, New York, NY 10001; 212-766-4770.



JOHN E.

A TALE OF TWO HOUSES

Worlds Apart" is the title of **Claire Flanders's** exhibit of black-and-white photographs of two starkly different buildings—Edward Hopper's house on Cape Cod (see p. 44) and Quinta da Bacalhôa, a Renaissance palace outside Lisbon—that opens Aug. 16 at the Blue Heron Gallery in Wellfleet, Massachusetts. "The locations couldn't be more different, but

The tower window (left) at the Renaissance palace Quinta da Bacalhôa in Portugal

they have the same feeling," says Flanders. "They're both solitary places where one has a sense of space. I was attracted to them because they keep the soul of the owner and have a feeling of remembrance." She had wanted to photograph the Hopper house for a long time, and the owner finally consented. When she got the chance to take pictures last year, she realized it was a very difficult task. "I was overwhelmed by the space. The clue to photographing both was the sky." Blue Heron Gallery, Bank St., Wellfleet, MA 02667; 508-349-6724.

PRINTS TO DINE BY

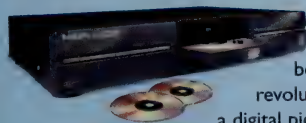


STEPHANIE HOPPEN

Prints dealer Stephanie Hoppen wanted to warm up her London shop, where she was showing artworks in what she called a "sterile gallery" environment. So she joined forces with Kate Dyson, who owns The Dining Room Shop in Barnes, to create **The Dining Room Shop at Stephanie Hoppen**. The pair, who count **Mario Buatta** and **Nina Campbell** among their clients, create monthly room settings that make the shop (above) look more like home. In July, Hop-

pen exhibits watercolors of lighthouses by Thierry Flon before taking the show to Janis Aldridge's gallery on Nantucket. For August the focus is on furnishings for a second home. Antiques will be grouped with oil paintings of flowers by Jean-Pierre Claude Mazel. They offer decorating services and always stock certain items, like hand-embroidered organza draperies. The Dining Room Shop at Stephanie Hoppen, 17 Walton St., London SW3 2HX; 44-171-589-3678.

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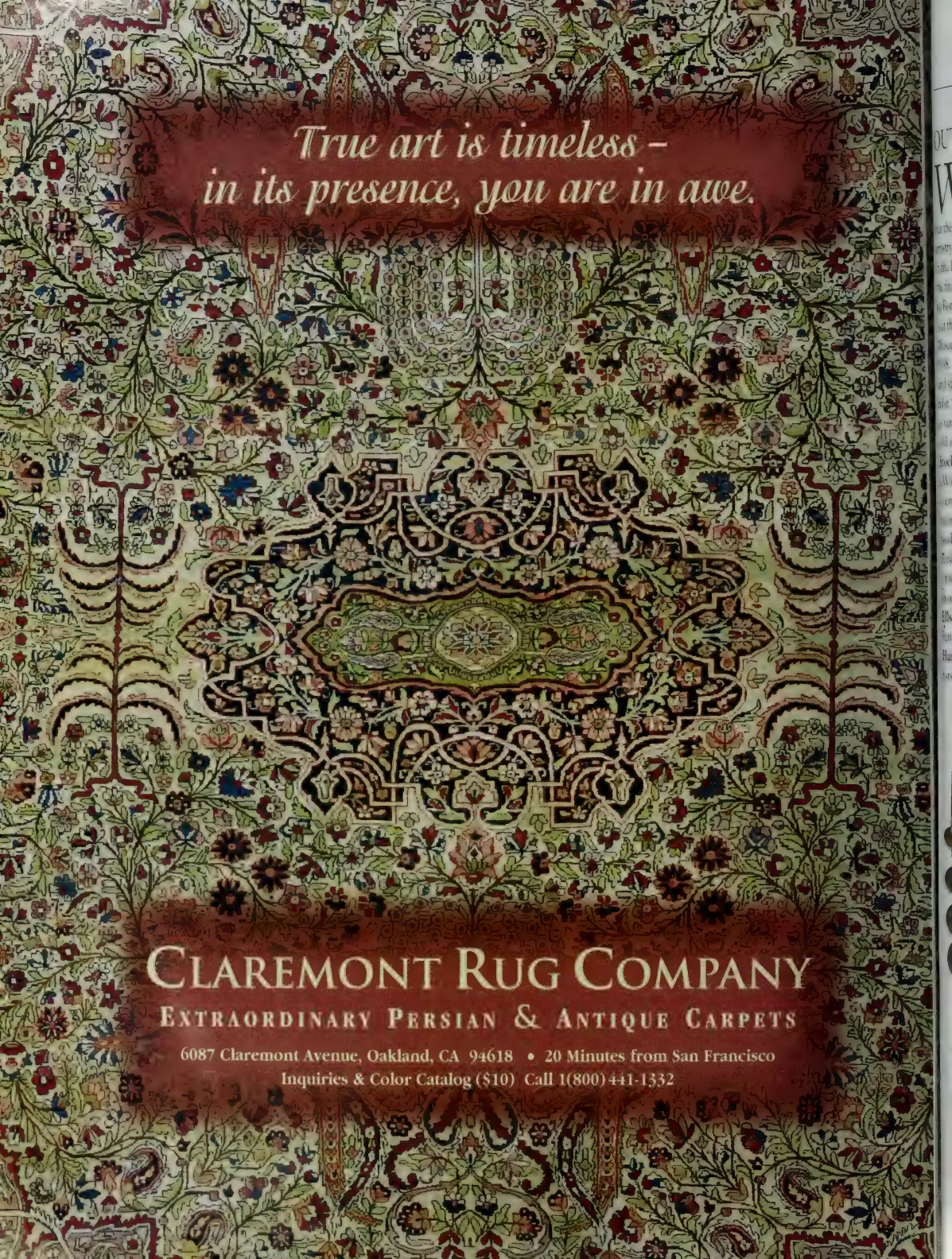
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OUT OF THE WOODS

Wood has been fashioned into bowls since ancient times, but the shift from utility to artistry has occurred only within the last few decades. One of the finest collections, assembled by Ronald and Anita Wornick, is at the McAllen International Museum in Texas Oct. 7-Jan. 4, 1998. The range of lathe-turned and sculptured forms in the exhibit "Expressions in Wood" is as varied as the places these 40-odd artists call home. **Bob Stocksdales** learned his craft in a World War II camp for conscientious objectors and, despite failing sight, is still making bowls of classic beauty in his Berkeley, California, studio. Other established artists in the show include **Ron Kent**, **David Ellsworth** of Quakertown, Pennsylvania, and **William Hunter** (above right). Collectors can find their latest work at

the **Del Mano Gallery** (11981 San Vicente Blvd., Los Angeles, CA 90025; 310-476-8508).

A second major exhibition, "Out of the Woods," has been touring Europe for four years and is now at the Mobile Museum of Art through Aug. 27. One of the stars of the show is **Rude Osolnick**, a veteran turner from Kentucky, whose bowls (below) express the vitality of native woods. His work can be

found at the **Connell Gallery** (333 Buckhead Ave., Atlanta, GA 30305; 404-261-1712), which maintains an inventory of over 200 pieces. Another veteran, **Ed Moulthrop** (below left), practiced architecture in Atlanta before winning acclaim for his polished spheroids of tulipwood and maple. His work is stocked by the **Joanne Rapp Gallery** (4222 N. Marshall Way, Scottsdale, AZ 85251; 602-949-1262).



FRANCE BY DESIGN

Architects Abroad is offering an in-depth tour of France's architectural edifices, commercial projects and contemporary interior design Oct. 24-Nov. 7 and Nov. 10-24. In and around Paris, the guided tour, over a seven-day period, visits Versailles, Art Déco and Art Nouveau buildings on the Right Bank, steel-and-glass structures from the 19th and early 20th centuries, early modern architecture on the Left Bank, some of Le Corbusier's designs, modern museums in historic buildings (the Jeu de Paume and the Musée Picasso) and private apartments. Then participants choose another visit, to either the Loire Valley and Brittany, Alsace-Lorraine and Basel or Provence and the south. **Andrée Putman**, **Philippe Starck**, **Jean Nouvel** and other architects and interior designers will give presentations of their work. **Architects Abroad**, 44 Montgomery St., Suite 500, San Francisco, CA 94104; 415-955-2753. □





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GEOFFREY BEENE IN HAWAII

THE FASHION DESIGNER'S DISCOVERIES ON THE BIG ISLAND

Text by Annette Tapert/Photography by Jim McHugh

GEOFFREY BEENE MADE his first visit to Hawaii thirteen years ago. Soon it became a regular ritual as a respite from his frequent trips to Japan, where he has a series of shops. And before long the fashion designer was enchanted with Hawaii.

"It's heaven; it's everything I need," he says. "It's full of the wonders of nature—the foliage, the earth, the sea and its creatures. You're seated in

magic all day long. Life is continually unfurling, and you're at the command of nature. The weather, the air—I feel nothing other than healthy when I'm there."

Four years ago Beene finally decided to sink some roots on the island of Oahu. He bought a modern glass-and-concrete three-story beachfront house in the exclusive and secluded Diamond Head area of Honolulu. Now he's just fifteen



ABOVE: Small perfume bottles carved out of various indigenous woods, which were popular tourist souvenirs in the 1940s and 1950s, are part of the selection of Hawaiian collectibles offered at Mauna Kea.



"For me, Hawaii means overwhelming beauty and heavenly weather," says fashion designer Geoffrey Beene. ABOVE: "Hilo, the capital of the Big Island, has a turn-of-the-century feeling."

LEFT: Beene looks at two vintage posters from the 1910 and 1911 Mid-Pacific carnivals at Mauna Kea Galleries in Hilo. BELOW: One of the shop's rare books is Paul Gauguin's 1921 *Noa Noa*.



minutes from downtown or Waikiki Beach—or, measured another way, he's only a half mile from the hide-away of the late Doris Duke.

In his fashion design, Beene has never bowed to convention; in his houses, he's equally faithful to his own inspiration. For his Hawaii retreat, he stuck to the preferred black,

white and silver "no color" palette that he used in his two East Coast residences (see *Architectural Digest*, September 1979, February 1984 and September 1988). And he followed that up with more of the Art Déco and Art Moderne furnishings he's chosen for his mainland houses. "To make it Hawaiian," he says, "you

just bring in enormous plants of the most brilliant greens."

Beene is an inveterate collector. But for a man who loves to stalk antiques districts, Hawaii posed a unique challenge. In a world of cane, bamboo and floral prints, where could he find Déco?

"There are certain articles

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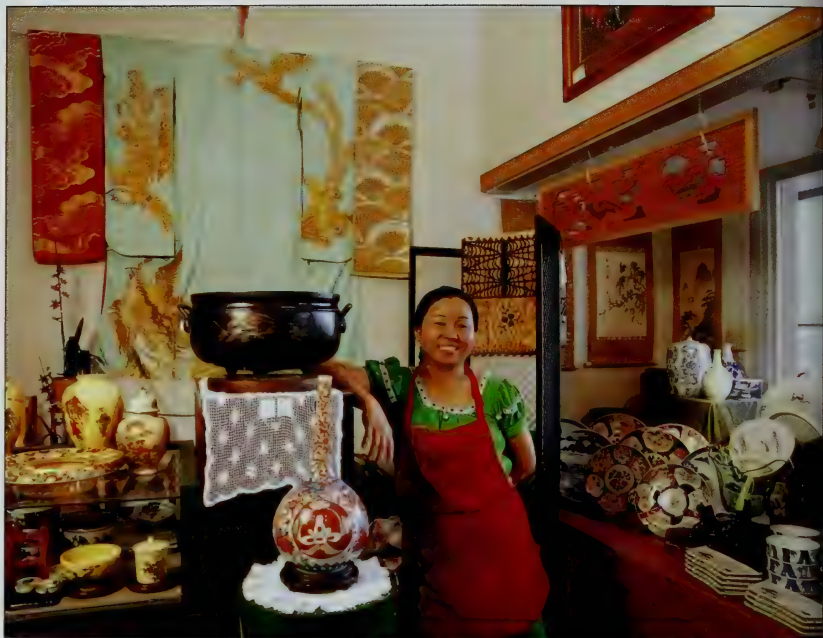
GEOFFREY BEENE IN HAWAII



continued from page 34

that belong to any period," he explains. "I'll very often see a Japanese vase that fits in well with Art Déco. Or a coromandel screen from China. Something like that makes interiors more timeless and interesting."

Beene usually shops on Oahu, which has only a few antiques emporiums. "The Hawaiians hold on to their



ABOVE LEFT: Orchids capture the designer's eye at Hilo's Antiques Sakae. ABOVE: Manager Jean Nakahara stands next to a bronze incense burner and an Imari vase. Behind her is a Japanese summer bridal kimono.

LEFT: "I go to Ets'ko in Hilo for fine Japanese and other Asian antique and modern pieces," says Beene, who inspects a reproduction Chinese wedding basket with co-owner Margaret Tomibe Rosendahl.

things. I just keep going back to the same places in the hope I'll come across something. My house is filled with the humble and the rich. Being in fashion and using my eye so much, I can spot things quickly. There's great design at every

level. Often I'll go to Chinatown or the five-and-dime and discover a wonderful piece."

Recently his friend Patricia Salmon organized a tour of the antiques shops in Hilo, the largest city on the island of Hawaii, more commonly

known as the Big Island. Salmon, who lived in Japan for thirty years and has written an authoritative book titled *Japanese Antiques*, settled in Hilo seven years ago. She deals in Chinese, Japanese and Korean antiques out of her house.

"I didn't have a clear idea of what Geoffrey was looking for," Salmon recalls. "Most of the antiques to be found in Hawaii are Japanese, Chinese or Pacific Rim. There's very little of the Asian Art Déco period available." But she knew that Beene's growing interest in Hawaiian history would make him a prime candidate to collect the posters, paintings and quilts that were created during Hawaii's arts and crafts movement of the 1920s and 1930s. "The crafts movement started around the same time as the first influx of tourists," she notes. "The

continued on page 39



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GEOFFREY BEENE IN HAWAII

RIGHT: Patricia Salmon, a private dealer in Hilo who specializes in Chinese, Korean and Japanese antiques, shows Beene the intricate overglaze enamels decorating a circa 1925 Arita kiln porcelain vase.



FAR RIGHT: *Midori Bachi*, a work in black granite by one of Japan's leading sculptors, Masayuki Nagare, rests before an early-18th-century Chinese calligraphy scroll by Qing Dynasty artist Yan Sicheng.



continued from page 36

visitors had a great desire to collect things that were of native design. And then they took them home."

The first stop on the treasure hunt was Mauna Kea Galleries, which specializes in vintage Hawaiian and Polynesian paintings, prints, rare books and Hawaiian artifacts. Beene saw a first edition of Paul Gauguin's *Noa Noa*, printed in Germany in 1921. Only three hundred and twenty copies were produced, and the price was modest, but he balked. (Later he was sorry he hesitated: "I should have bought it.")

Beene has begun to collect paintings of volcanoes. "There's a volcano above my house that's dormant," he says. "I'm fascinated by them because while they're devastating, they form new islands as well. So there's also a curiosity about them." Salmon had hoped he would find more paintings at Mauna Kea, but none were around. And so Beene's taste for design and color found satisfaction in posters. "They're Hawaiiana," he points out.

"Some are from the fifties and very kitschy. They're fun. I can see these in my house."

At Salmon's he was momentarily attracted to a Japanese No kimono that was mounted on a screen and to a torso-shaped vase designed by a contemporary ceramist. "This is more in



the spirit of what I like," he says. As it happened, Salmon did have something to offer him from the 1920s—an Arita kiln porcelain vase with overglaze enamels from Japan's Taisho period. "Everything Pat has is exquisite and valuable."

Antiques Sakae features a wide range of Japanese collectibles, porcelain and glassware. There, Beene was drawn to a Japanese bronze incense

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LEFT: Owner Maria Brick, right, and Kim Greenwell of the Gallery of Great Things in Waimea hold up an antique Hawaiian "My Beloved Flag" quilt. Beene kneels by a Sumatran *rumbi*, or rice storage container.

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GEOFFREY BEENE IN HAWAII



continued from page 39

burner: "This is definitely something I would bring into my house. It seems very contemporary to me."

While browsing at Ets'ko, a shop filled with Asian and modern furniture and an assortment of baskets, glassware and ceramics, Beene discovered a Chinese wedding basket that could blend in with his décor. "They have a good selection of the old and the new, with an eye toward Art Déco," he observes.

The second part of the shopping itinerary required Beene and Salmon to drive ninety minutes up the coast to Waimea, also known as Kamuela. At the Gallery of Great Things, a store carrying Southeast Asian art and decorative objects as well as textiles and sculpture, Beene considered buying a Suma-

tran *rumbi*, or rice storage container, and using it as a planter at one of his luaus but then decided it was too big. The Silk Road Gallery, also located in Waimea, tempted him with a collection of nineteenth-century Japanese and Korean antiques and Chinese porcelain. It was there that Beene fell in love with a rare Korean stacking chest with woven bamboo panels and butterfly-shaped hardware. "The hinges are beautiful, and I love metal."

In the end, Geoffrey Beene bought nothing. "My house is full," he says ruefully. "I go looking, but I can't let myself buy anything now unless it's unique—I just don't have any space left." He is not, however, out of the game. "A collector never stops," he insists. "He just falls out. And then he falls back in." □



FAR LEFT: "Silk Road Gallery in Waimea showcases Asian antiques," notes Beene, who examines a large red wood pot. The shop's emphasis is on Chinese antiques from the Han, Tang and Song dynasties.

LEFT: Arranged in a corner of the gallery are a stacking Korean Kisaeng chest, left, an antique Japanese kitchen *tansu*, a Japanese doll and a large Chinese carved figure of Kuan-yin.

GEOFFREY BEENE'S SOURCES IN HAWAII

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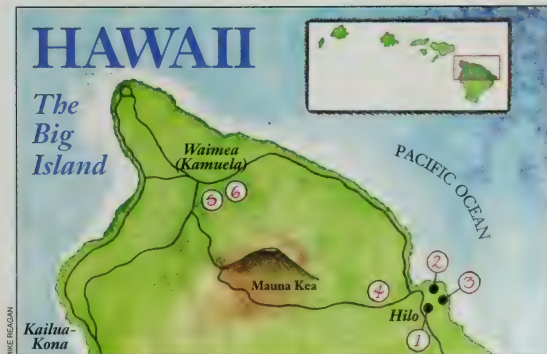
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HAWAII

The Big Island



EDWARD HOPPER ON CAPE COD

THE ARTIST'S HOUSE AND STUDIO IN TRURO



On Cape Cod, Edward Hopper found the isolation he needed to paint. **LEFT:** Hopper's house in South Truro, which he and his wife, Josephine, built in 1934, looks as it did when they lived there.

Hopper described the surrounding landscape in a 1930 letter: "Fine big hills of sand, a desert on a small scale with fine dune formations, a very open almost treeless country." **BELOW:** The artist at the house in 1963.

Text by Deborah Solomon
Photography by Claire Flanders

IT IS EASY ENOUGH TO IMAGINE Edward Hopper on Cape Cod, a brooding man in baggy corduroys, sitting in front of his shingled house. He gazes at the dunes, takes in the azure sky and thinks some impossibly dark thought. It's a summer afternoon, and the sun's raking light falls on the grass in the shape of a trapezoid, framing him inside its bright edges.

When we imagine Hopper on Cape Cod, we imagine him in a Hopper painting. That's easy to do, because for nearly forty years he summered in South Truro, though his summers lasted well into the fall. He painted the sights around him, and his vision of

continued on page 46



When we think of the Cape, we see a rush of Hopperesque images—empty roads, empty rooms and a couple standing like strangers outside their house.

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EDWARD HOPPER ON CAPE COD



LEFT: Chairs sit on a new deck at the house. Asked about the “profound loneliness” in his works, Hopper noted, “It’s probably a reflection of my own, if I may say, loneliness.... It could be the whole human condition.”

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the place was so arresting that today when we think of the Cape, we see a rush of Hopperesque images—empty roads and empty rooms and a married couple standing like strangers outside their house, the silence be-

tween them as thick as bricks.

Hopper first visited the Cape in 1930, a downbeat year even for people who weren’t as habitually pessimistic as he was. His scenes of the landscape capture the feeling of Depression-era America, the sadness hidden

behind quaint houses and thronged beaches. Earlier artists had come to the Cape to paint the sunlight, but no one painted it as distinctly as Hopper. In his best pictures, light itself—harsh, clear and crushing—is the protagonist. It might be said that he used light to darken his world.

Hopper and his wife, the artist Josephine Nivison, built their own house in South Truro in 1934. The town had once been a great whaling center, but by the time the Hoppers arrived, the seafarers had vanished and there was little left besides dunes and clacking gulls. Truro had no stores or restaurants, and the downtown was just a crossroads marked by a post office.

The Hopper house sits on a hill some seventy feet above

the water. It faces the bay, as opposed to the ocean. There is something austere about the place, this unadorned box rising up out of nowhere, its northern façade interrupted by a big glaring window. Seen from certain angles, it

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LEFT: A Dutch door opens to the main room, where Hopper also painted. The spaces were simply furnished, which suited him. “I’ve always been intrigued by an empty room,” he said.



The Hoppers first visited Cape Cod in 1930, and they returned year after year until just before the artist’s death in 1967. ABOVE: The kitchen features Jo Hopper’s Depression glass.

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EDWARD HOPPER ON CAPE COD



LEFT: The artist's hat and coat hang on his easel in the main room/studio. The window was designed to Hopper's specifications, with 36 panes.

BELOW: Edward and Jo Hopper in the studio in 1963. Over the years it was filled with an array of furnishings. BOTTOM: A current view of the house.



continued from page 46

looks less like a beach house than an architectural cyclops, hulking and one-eyed.

Here the Hoppers lived a simple, nearly primitive life. Electricity was hardly new, but they had not yet gotten around to acquiring it. They stored their food in the cool cellar and did their night reading by a kerosene lamp in the kitchen. Hopper designed the house with just one bedroom, which some friends took as a personal affront.

The house has only four rooms, the largest of which is the artist's former studio; its oversize window affords a view across the water all the way to Provincetown. The sunsets are striking, but Hopper, tellingly, never painted one after he settled on the Cape. Sunsets were too rapturous a subject for America's premier poet of loneliness.

Hopper was a complicated



personality. A large man with a balding cranium, he looked as conservative as a stockbroker. Laconic and ornery, he seemed to resent all company, including his own. Jo, by contrast, could outtalk anyone. They bickered endlessly, and their friends on the Cape could never be sure when it was safe to drop in on them.

Gail Levin, the art historian and Hopper biographer, once described a visit that the painter Raphael Soyer made to the house. He found Hopper out front as Jo sat out back. "That's what we do all the time," she explained. "He sits in his spot and looks at the hills... and I look at the ocean, and when we meet there's controversy, controversy, controversy."

Their arguments were famous. They fought about her artwork (he said she had no talent). They fought about

continued on page 50

SERVE HOT.

(OR ONE GOURMET'S VERSION OF COOKIN' WITH CATERA.)

I know people who think Eve served the biblical apple merely because she was pinched for time and didn't have to cook it.

I like to cook.

"Where did you learn to cook?" people ask, like there's a cavern hidden deep under the city where we meet; a secret, benevolent cabal of chefs, practicing the ancient rites of both spice mingling and time juggling. "In the kitchen," I always reply. They eye me with suspicion and disbelief.

I like to cook.

Cooking lets me unleash my creative energies. To me, recipes are just vague guidelines. I enjoy using intuition to know whether I should add more garam masala, zest another lemon, grind an extra nutmeg or two. I enjoy it even more when I'm right.

I like to cook.

Once we had fresh 25-count shrimp, begging to be grilled, and no appropriate marinade in the house. I frantically mingled spices in a manner that would have terrified

an alchemist. The result is never the same twice and one of my favorites. (I'll share it later.)

Whoever designed my new car must like to cook too. Because they clearly threw out the typical luxury car recipe, scrambled all our preconceptions and came out with a whole new omelet.

The result is Catera, luxury à la fun, the Caddy that zigs.

The performance ingredients are something out of Parnelli Jones' cookbook: four-wheel independent suspension, big four-wheel disc brakes, ABS, full-range traction control. And a 24-valve V6 that kicks out 200 horses.

Hey, I like to cook.

The inside is something too. Clearly some engineers spent a lot of time slaving over a hot drawing board. Because they've come up with things like seats as comfortable as any this seat has ever sat in. Something about the "hip points" being raised for the optimum driving position.

Even the glove box, the oven of cars that turns chocolate to syrup,

is different. It has its own air-conditioning vent, so when the a/c is on, it's cool in there.

Well, dinnertime's coming, and I'm out of saffron. Usually I'd just try to make do, but now I feel like a quick zig to the store. You should see me behind the wheel now.

Man, can I cook.



MARINADE WITH ZIG

- 1½ teaspoons garam masala
- 2 teaspoons brown sugar
- 2 teaspoons turmeric
- 1 teaspoon honey
- 2 dashes soy sauce
- ½ teaspoon red pepper paste
- 2 cloves garlic, minced or pressed
- ½ inch ginger root, peeled and grated
- 2 tablespoons curry oil

Combine all ingredients. Add shelled, deveined shrimp. Turn to coat, marinate for a couple of hours. Grill with chopped veggies. Eat.



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continued from page 48

his studio (she couldn't believe he had so much space while she had to paint on top of the dresser in their tiny bedroom). But mostly they fought about the car. He constantly opposed her efforts to drive, believing her inept, which sent her into predictable rages. He was a grump and she was a shrew—and they were as attached to each other as two people could be. Significantly, he used her as the model for nearly all the women in his paintings.

In Manhattan, they lived in Greenwich Village, on the top floor of a brick house at 3 Washington Square North. Despite the bohemian address, Hopper kept a cautious distance from the New York avant-garde. At a time when other American artists were looking to Paris in an effort to push art into abstraction, Hopper was loyal to realism. Born in 1882 in Nyack, New York, the son of a dry-goods store owner, he remained sensitive to the frustrations of ordinary working people. His best-known paintings are set in midtown Manhattan, capturing a world where clerks and salesmen and bright-eyed secretaries converge in search of opportunity, only to end up alone in a coffee shop in the lengthening shadows of the night.

Hopper did some of his best work on the Cape, but he had no interest in nature as an idyll. In his 1940 masterwork *Gas*, a lone attendant mills around the pumps as evening descends, waiting for traffic that might never arrive. Though standing near a "Mobilgas" sign, he's the picture of immobility, the Willy Loman of Cape Cod, broken by disappointment and yearning.

Some of Hopper's most memorable works are pictures of local buildings—houses and lighthouses and the church in South Truro. His interest in architecture says something about his method of constructing his own canvases, with their squarish forms and clean, angled lines. But it also reflects his shuttered personality, the blank exterior he presented to the world.

In this sense, we can read Hopper's houses as self-portraits, for they do suggest the mute wall that everyone who knew him eventually ran up against. On the other hand, it is also possible to view

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 PANTHEON

EDWARD HOPPER

his houses as female presences—sturdy and evoking the comforts of domesticity. (As the people in Hopper's paintings age, the men become skinnier, the women more hefty and houselike.) Not that Hopper's houses promise coziness. More often than not, they scare us off with their mad, staring windows.

Hopper, one imagines, was drawn to houses chiefly because they're the stages where our private lives unfold. The husband and wife lingering outside their Victorian house in *Cape Cod Evening* (1939) are caught in a moment of tense, nearly unbearable silence. As the man whistles to their collie, his wife, a robust presence in a turquoise dress, seethes over some unknowable slight. Behind them, the windows of their house—with their half-lowered shades and drawn curtains, red light glowing in the rooms inside—remind us of the closed-off spaces that separate even the most interlocked lives.

Is this a scene from a marriage? Or is it rather a consummate portrait of a country at midcentury, a country in which the ideal of active engagement with the world had given way to the resignation of the passive watcher? It is both of these things, painted by a man who seemed as thwarted as the figures trapped in the amber of his art.

That's why it's easy to imagine Hopper (who died in 1967, at the age of eighty-four) on Cape Cod, sitting outside his house, in front of the white dunes. The sun is going down; in the distance the pines are already veiled in shadow. His wife calls from the house, but he does not stir, does not flinch; in truth he seems to sit there forever.

And that is perhaps the underlying allure of Hopper's art, in which time is suspended, and a single moment—any moment—is made to convey the accumulated sorrows of a lifetime. When he painted his scenes of Cape Cod, he wasn't just painting dunes and dry grass but a world in which the silence and distances of a summer afternoon had come to define the invisible realm of our inner selves. Earlier artists had painted the empty spaces of the Cape, but only Edward Hopper painted the emptiness we carry within. □

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EGLOMISE-DECORATED CLOCKS TIMELESS PIECES OF AMERICAN HISTORY



LEFT: Pillar-and-Scroll Clock, Connecticut, Charles Kirke for George Mitchell, 1820. Mahogany, glass, metal; 30" x 17". An eglomise panel, painted on the reverse side of the glass, depicts a country estate. Tilden-Thurber Co., Providence.

ABOVE: Acorn Clock, Connecticut, J. C. Brown, circa 1847. Mahogany, glass, metal; 25" x 15". Smaller, spring-driven clocks were more portable and often took fanciful shapes. Delaney Antiques, West Townsend, Massachusetts.

By Jeffrey Simpson

IN AMERICAN HOUSES OF THE EARLY nineteenth century, often one of the most prized possessions was the family clock. Whether it sat on a Neo-classical mantel in a grand parlor or on a shelf in a log cabin, the clock was an object of use and beauty. It commanded the respect due a piece of machinery that a farmer could not make for himself, and it was a work of art, particularly in modest surroundings.

Classic shelf clocks were made in the first half of the nineteenth century, mostly in Bristol, Plymouth and New Haven, Connecticut, and they represent a great leap in the history of clockmaking.

continued on page 56



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AS DEVOTED
TO YOU
AS YOU ARE
TO IT?

DOES IT KNOW WHERE



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EGLOMISE-DECORATED CLOCKS

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Pendulum clocks had only been invented in around 1670, and because the weights required for the mechanism had to hang from long chains, the tall case clock became popular. Tall case, or "grandfather," clocks could be of surpassing elegance as pieces of furniture, but they were cumbersome and expensive to make.

One American innovation that took place in the eighteenth century was making clockworks out of wood, which was plentiful in the New World and easy to work with. By the turn of the nineteenth century the Industrial Revolution had arrived in America, and water-powered mills were creating wood parts for clocks. Eli Terry of Plymouth, Connecticut, developed a way of mass-producing parts, and in 1809 he filled an order for four thousand clocks.

Terry's clocks at this point were still in
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ABOVE RIGHT: Steeple Clock, Connecticut, Birge & Fuller, circa 1845. Rosewood, glass, metal; 27¼" high. The steeples of a shelf clock reflect the era's taste for Gothic design. Sotheby's, New York.

RIGHT: Ogee Clock, Connecticut, J. C. Brown, circa 1850. Pine, rosewood, glass, brass; 29" x 16½". An eight-day ogee bears a scene of 19th-century New York City. Kirtland H. Crump, Madison, Connecticut.

LEFT: Banjo Clock, Massachusetts, signed "Warren," circa 1815. Mahogany, glass, brass; 40" x 10". The banjo was the first American clock to have an eglomise panel. Israel Sack, Inc., New York.





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EGLMISE-DECORATED CLOCKS

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the traditional tall cases. At around the same time, the Willard brothers of Boston, using the more European-style brass works, experimented with rearranging the mechanism and the distribution of the weights so that they could change the form of the clock. They came up with the "banjo" shelf clock, which they patented in 1802. With its round face set on a tall column, the distinctive banjo clock was an immediate success.

A new decorative feature of the banjo clock, which would be used on all styles of clocks in the next several decades, was the panel of glass inserted at the base in front of the pendulum. Embellished either with freehand painting on the reverse side of the glass or by transferring an image from a steel engraving, which was then colored by hand, the eglomise images depicted mythical subjects—Aurora driving the chariot of the sun, for example—events from American history or local scenery.

"There are clocks in which the eglomise panel, because of its condition, is worth more than the clock itself," says Stanley Weiss, president of Tilden-Thurber Co., an antiques firm in Providence. "If there's relatively little touching up of the paint—which is entirely acceptable; in fact, I'd almost be suspicious if a panel had no inpainting at all—that greatly contributes to the value."

In around 1816 Eli Terry invented an entirely new clock. The shelf-size "pillar-and-scroll" clock was so named because of the two pilasters that framed the face and eglomise panel and the scrolled pediment across the top. The clock sold for fifteen dollars and ran for thirty hours between windings. It had inexpensive, mass-produced wood movements, and—thanks to Terry's reconfigured gears—the weights now hung from above the movement, which made possible the compact size.

The clocks became popular instantly. Despite Terry's patent, some makers began to copy the clock, and Terry sold rights to produce the clock to a few of the imitators, including a young man named Seth Thomas.

"Two pillar-and-scroll clocks that look identical from ten feet away can have vast differences in nuance," says

Weiss. "Usually the main thing is that one tablet painter will have taken a day to complete the image, whereas the other took half a day." It is the extra attention to detail that often determines the discrepancy in price between two similar clocks. "A good clock with its original face and eglomise panel and with no restoration generally falls in the range of five hundred to twenty-five hundred dollars," Weiss says. "A rare example with a more complex painting can cost up to ten thousand dollars."

When the nationwide depression called the Panic of 1837 hit, the clock industry collapsed. In the meantime, a Bristol clockmaker named Chauncey Jerome had been working with movements stamped out of brass; he stepped into the void with his "ogee" clock, named for the S-shaped molding of the rectangular frame of the clock. This style became even more popular than the pillar and scroll had been. The brass movements allowed the clock to be transported over water, which had tended to warp the wood movements of earlier clocks, and Jerome mounted a successful campaign to sell his clocks abroad as well as in the United States.

As with the banjo and the pillar-and-scroll clocks, a prominent element of the ogee clock was the glass panel below the face. The panels were sometimes decorated by women who were paid by the piece, and at least one art teacher set up classes just to train young

dred and fifty to five hundred and fifty dollars for a decent thirty-hour model. But an eight-day ogee in spectacular condition with an unusual scene in vivid colors might go for a thousand or more."

Sometimes stencils were used in creating the images; and as a part of the marketing that these early industrialists delighted in, the designs were changed every year so that a new clock would be more identifiably up-to-date than the neighbors' year-old model.

By the 1850s the first generation of Connecticut clockmakers and entrepreneurs was dying off, and the movement toward full mass production was rendering their establishments, which still required a lot of handcrafting and assembly, obsolete. Connecticut continued to be a center of clockmaking, but after the Civil War, clocks were entirely mass-produced, and the quality generally declined.

Many of the old forms were made in new factories, however, particularly around the time of the national centennial celebration of 1876, when traditional American styles and ways were lauded. The ogee clock remained especially popular into the first decade of the twentieth century.

It is not too difficult to tell from the workmanship, and often from labels, clocks made in the old manufactories before the Civil War from the postwar models. But Marvin D. Schwartz, a lecturer at the Metropolitan Museum of Art in New York and a writer on the decorative arts, cautions that since glass is easily broken, it is important to examine the eglomise panels carefully to ascertain their authenticity. "Turn-of-the-century catalogues from manufacturers supplying replacements were filled with pictures of decorated glass that could be fitted into a clock that was missing a panel," he says. "By 1900 the painting was done in modified designs and pictures that took a minimum of strokes."

American shelf clocks, with their classical shapes and decorative eglomise panels, were family icons in a new and mobile society. They represented the triumph of a fledgling industrial economy, and they remain among the most beautiful and useful antiques available today. □

Eglomise images often depicted historical events or local scenery.

ladies to paint panels for clocks. This cottage industry was an important part of the economy of the Connecticut clock-making towns.

"The ogees proliferated mainly because they were the clocks that everyone could afford," says Kirtland H. Crump, a private dealer in Madison, Connecticut. "They cost a dollar and a half then, and today they're one of the best values in antique clocks, at around three hun-

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FRANCE'S FESTIVAL OF GARDENS

LANDSCAPE ART FLOURISHES IN THE LOIRE VALLEY

By Penelope Rowlands

LIKE SO MANY OF THE châteaux in France's Loire Valley, the one at Chaumont-sur-Loire has a vivid history. Catherine de Médicis moved there in 1560 after the death of her husband, Henry II, and is said to have learned from Nostradamus at Chaumont that three of her sons would come to a violent end. In the early 1800s the writer Mme de Staël was exiled to Chaumont by Napoleon. Today the château, with its Gothic turrets, has changed little since a homesick Mme de Staël pined away there for her Left Bank home.

On the château's grounds, however, things have taken a distinctly twentieth-century turn. Visitors to last year's Festival International des Jardins had no sooner passed a white mesh-covered tree, complete with pale cooing pigeons, than a waving clus-

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ABOVE: Chaumont, the late-Gothic château on the banks of the Loire, is the setting for the annual Festival International des Jardins, a garden show that encourages experimentation by landscape designers.

LEFT: Last summer George Hargreaves created "Earth in Motion," a mound that could be climbed via a spiral path. Drought-resistant zinnias, a link to California, where his practice is, were the only flowers used.



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FRANCE'S FESTIVAL OF GARDENS



LEFT: Students at Paris's Ecole Boulle used yards of red fabric and plants for "Elsewhere." "Ten years ago it was considered a weakness in France to be a landscape architect," says organizer Jean-Paul Pigéat. "Chaumont has changed all that."

BELOW: In "Garden of Shadows and Parasols," Agnès Daval, Tanguy Gwénaél and Marc Schoellen, graduates of the Ecole d'Architecture de Versailles, planted black umbrellas over colorful flowers.

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ter of tall-stemmed black umbrellas rose into view. "Garden of Shadows and Parasols" by Agnès Daval, Marc Schoellen and Tanguy Gwénaél was a study in contrasts. Beneath the black umbrellas, which undulated in the summer breeze, brightly colored zinnias, dahlias and gladioli vacillated between light and shade.

Nearby, "Earth in Motion" by George Hargreaves of Hargreaves Associates in Cambridge, Massachusetts, and San Francisco, who also chairs Harvard's department of landscape architecture, demonstrated that playfulness is not the only language spoken at Chaumont. His grassy mound had a primeval elegance—not to mention an unparalleled river view.

Founded six years ago by former art curator Jean-Paul Pigéat, the ten-acre garden festival draws about 120,000 visitors each summer and has earned a reputation for ex-



panding the parameters of traditional landscape design. "This is a garden show with intellectual content," says Peter Walker of Peter Walker and Partners in Berkeley, California. "The interest is in gardens at a cultural level." His contribution to the 1993 festival was "Power Plants," a witty juxtaposition of sun-

flowers, solar panels and deck chairs that addressed the relationship between nature and technology.

The French have long viewed gardens as a form of art, as typified by Le Nôtre and Le Vau at Vaux-le-Vicomte. Chaumont continues that tradition while adding an element of fun as well.

"It's somewhere between art and garden," says Gail Wittwer, a New York-based landscape architect. "They take the need for whimsy and experimentation extremely seriously." Wittwer, whose 1994 garden looked at the consequences of global warming on the environment, says

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FRANCE'S FESTIVAL OF GARDENS

continued from page 62

she felt liberated by the Chaumont experience: "Because the gardens are temporary, you're willing to be more playful than you might be for a client."

The combination of experienced landscapers and novices makes for stimulating results. "Pigeat mixes it up," says Peter Walker. "It's like a cocktail party where you only ask people who don't know each other." Some people who have created gardens at the château built their reputations by evoking an entirely different kind of landscape: Hiroshi Teshigahara, the Japanese director of *Woman in the Dunes*, has authored a Chaumont garden, as has the avant-garde theater director Robert Wilson. Other participants include architect Emilio Ambasz and Mark Rudkin, an expatriate American painter who designed the gardens of Paris's Palais-Royal in 1992.

Each year the event has a theme. This summer's festival is titled "Water, Water Everywhere! Water in 21st Century Gardens" and is designed to offer a wealth of water-related ideas, from fountains to irrigation sys-

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LEFT: Frenchman Edouard François and Duncan Lewis of England collaborated on "The White Birdcage," a painted tree covered in mesh with white pigeons acting as leaves over a carpet of white flowers.

BELOW LEFT: Shodo Suzuki's "Archipelago" had broken stone slabs in white gravel, all enclosed in a circle that symbolized peace. BELOW: The château's turrets rise behind Lynden Miller's "New England."



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AD TRAVELS

FESTIVAL OF GARDENS

continued from page 64

tems. Participants are given a 2,000-square-foot plot of land, a budget of about fifteen thousand dollars and the considerable expertise of the Chaumont staff gardeners. The creative process is sacrosanct, although Susan Child of Child Associates Landscape Architecture in Boston, who deconstructed the traditional French *potager* in her lavender-bordered entry in 1993—a year when the theme was “The Imagination in Crisis”—recalls Pigeat’s gently implying that perhaps she hadn’t been quite chaotic enough.

Pigeat describes the festival’s history as a “bit of an accident.” From 1975 to 1989 he was a curator at the Pompidou Center in Paris, when he began collaborating on garden-related projects with Jack Lang, then minister of culture. Lang, who was also the mayor of Blois (ten miles from Chaumont), came up with the idea for the festival, which is funded by both admission fees and grants from the regional government. The site was laid out by landscape architect Jacques Wirtz in 1992, and the first festival was held that year.

This year’s aquatic theme has inspired some exotic responses. An enormous hydraulic organ, playing Haydn—the focal point of a garden by the French-American team of Jean Grelier and Marc Marder—continues a tendency that’s often sounded at Chaumont: gardens that make noise. An entry by France’s Jean-Pierre Delettre features a circle of rain that stops abruptly as people approach. Once they step into the circle, they’re surrounded by water again. Even more sedate gardens share in the infectious joie de vivre. As George Hargreaves says of his experience: “It wasn’t just a celebration of landscape and gardens, it was a celebration of creativity, too.” □

The sixth Festival International des Jardins is open daily from June 14 to October 19 from 9 A.M. to sundown. Admission is 45 francs for adults and free for children aged 12 and under. Conservatoire International des Parcs et Jardins et du Paysage, Ferme du Château, 41150 Cbaumont-sur-Loire; telephone 33-2-54-20-99-22, fax 33-2-54-20-99-24.

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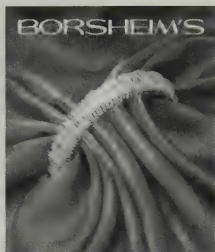
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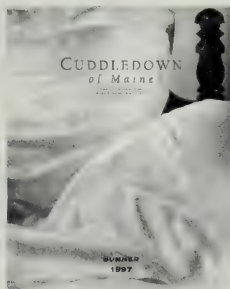
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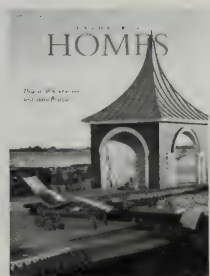
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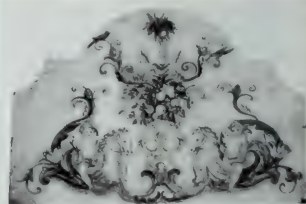
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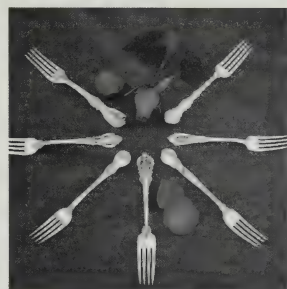


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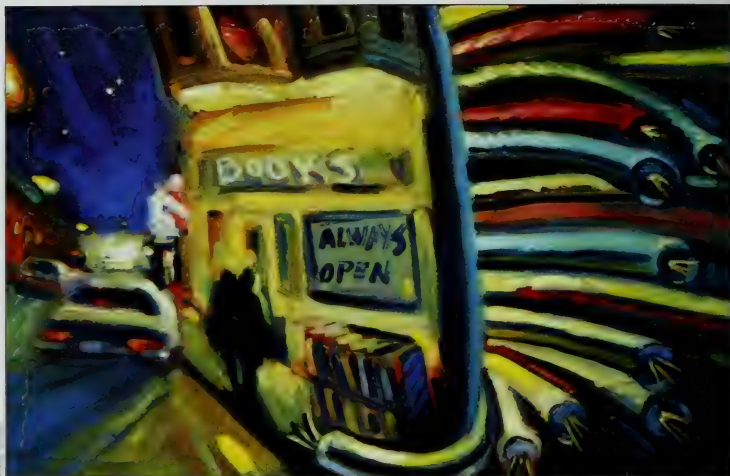
WILL THE INTERNET RESCUE PUBLISHING?

By Nicholas von Hoffman

TO SAY "AMAZON-DOT-COM" IS TO remember it. Even people who aren't quite certain what Amazon.com might be recognize those strangely familiar syllables. In the last couple of years Amazon.com has become another info-particle flying around our brains as well as in electrospace.

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If people shift their book buying over to the electro-souk of cyberspace, it will not be a nanosecond too soon for the book business, which is taking on red ink at an alarming rate. It remains to be seen what impact Amazon and the other Internet booksellers will have on an industry that is in a condition of near crisis. According to Steve Wasserman, the book editor of the *Los Angeles Times* and a longtime publishing executive, the financial woes of the book business have grown to the point that the art of reading is under siege and the future of serious book publishing is up in the air. He points out that some of the largest publishers are returning profits in the 3 percent range, low enough that it would be safer and more profitable to sell the companies, if the owners could get any-



thing for them, and put the money in a savings account. Agents and critics are close to despair over the sagging quality of the books that are being published and in mourning for the disappearance of what used to be called "the literary novel," meaning quality fiction that cannot hope to win the sales figures of adventure stories, lawyer-hero sagas and celebrity confections.

"Great houses are on the verge of collapse right now," says Paul Hiltz, technology editor of *Publishers Weekly*, the authoritative journal of the industry. As profits have grown scarcer, publishing seems to have turned toward the strategy of the hit-hungry popular music business. The causes are many, but in the opinion of not a few, the arrival of the modern supersize bookstore has made things worse. "At chain supermarkets, you have fluctuating inventories," says Hiltz. "You have a certain inventory to open up with, but over the next six months the inventory changes, because managers are compensated by selling books. What sell best are, by def-

inition, best-sellers, so over time they have fewer and fewer poetry books and more and more Tom Clancy books."

But best-sellers are no longer necessarily best moneymakers, explains Hiltz. "Guys like Tom Clancy put into their contracts that on the book cover there should be a bug that says, 'Over One Million Copies—First Printing,' so even if the publisher knows he'll sell only seven hundred thousand copies, he's held by contract to print the extra copies, store them and eat them if something goes wrong."

"Late last year we had record returns and remainder sales of number-one best-sellers," Hiltz adds. "These aren't failure books—in one case it was three hundred thousand hardcover returns, and the other was over two hundred thousand hardcover returns. That's a half a million number-one best-selling books." Thus, in the chaos of this floundering industry, profit is sucked out of the most profitable products. A somewhat shell-shocked Hiltz reports, "You

continued on page 72

"The publishing industry has to get away from printing twice as many books as it can sell and then pulping them."



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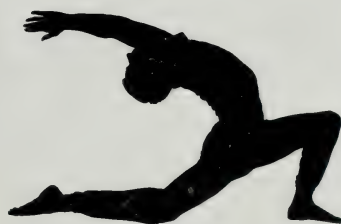
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BROWSING IN VIRTUAL BOOKSTORES

continued from page 70

talk to a publisher, and he says, 'Yes, we figured those costs into bills.' That's not really the point. When the publisher tells me, 'That's all figured into our marketing plan,' he isn't saying he got those books for free, what he's saying is the retail price of the book has to be higher to cover books that will never be sold, the books going to the warehouse and, two years later, being pulped.

"The current business model isn't working," says Hilts. "One of these large publishers told me that forty-eight percent of all the books they print go into warehouse and never come out. They're better off if they don't come out, because if the books go to a bookstore and don't get sold, they have to bring them back to the warehouse and pay for freight both ways. Clearly, the industry has to get away from the model of printing twice as many books as it can sell and then pulping them. That's a terrible model."

Bereft of a new idea, the industry attempts to force what it hopes will be its hits onto the best-seller lists. "They pay big bucks for dump bins and power walls," says Doug Minett, the owner of one of Canada's largest bookshops, the Bookshelf Cafe & Cinema in Guelph, Ontario. Dump bins are the cardboard displays at the front of the megastore containing dozens of what the publishers hope is a best-seller in the making. Power walls are large sections of bookcases exclusively showing the full cover of their putative hot seller. "They're hoping," Minett adds somewhat wryly, "that that new Dolly Parton book will go, and if it doesn't, they just eat it. In the case of those kinds of books, it's more like a game of bluff. If you present enough rolls of toilet paper at the end of an aisle in a supermarket, people will buy them rather than some other brand."

The conversion of the book business from the publishing of literature to the mass marketing of commodities is not happening smoothly: Smaller bookstores are closing, authors are starving, social critics are prophesying an ice age of illiteracy. Surely the hour is here for the Electrogenie to come forth from the vast and invisible digital fastness where he is said to dwell and save us.

But it won't happen overnight. Companies like Amazon, for example, hold out a certain promise. Although Amazon boasts that it has two and a half million titles, they are mostly virtual books on virtual bookshelves. "Amazon hardly stocks any books," Doug Minett explains. "It stocks between five hundred and one thousand titles, and it uses a distribution company to get the rest of the books that are ordered. We have thirty to forty thousand titles in stock, and we also have access to the same distributors as Amazon." Thus, in theory at least, a place like Amazon has almost no overhead and no inventory compared with "flesh-and-blood" bookstores. If most people were to abandon the local bookshop and take to making their purchases on the Internet, publishers might not print so many books that they will never sell.

Two and a half million titles sounds terrific if you know the title or the author of the book you want to buy, but if you're not exactly sure what book you want, having two and a half million to choose from can be more of a curse than a blessing. The way Amazon is set up,

**Amazon has almost
no overhead and
no inventory compared
with "flesh-and-
blood" bookstores.**

books are classified under more than one hundred categories, and it has lists of its top picks, such as "Literary 50" or "Mystery 50." However, relatively few books are annotated or described, usually rather perfunctorily. Readers can search Amazon's list by author, title and subject, but what they come up with will be more or less satisfying depending on their needs.

Getting plopped down in a stack of two million or so books may be no help, but it's the kind of thing the Electrogenie does all the time. This too-fecund spirit of the ether says, "You want data? I'll give you data up the wazoo. Do what

you can with it." It is perhaps for such reasons that, despite all the publicity and comment Amazon has won for itself, as of this writing, the company has never earned a dime's worth of profit.

What I sometimes do is click on Amazon to get a quick squirt of information—say, the titles by a given author that are currently in print—and then I call up my bookseller, the indefatigable Darrilyn Peters of Thomaston Books & Prints in rural Maine, who gives the supplementary information I need. I order the book through her, since her service is faster and more personalized and her prices are competitive, even when Amazon's steep discounts are figured in, because their shipping charges add up.

People not fortunate enough to have their own Darrilyn can buy or borrow a copy of *The Reader's Catalog*, which describes itself as "an annotated listing of the 40,000 best books in print in America." The catalogue, nearly two thousand pages thick, is conveniently divided into hundreds of subcategories, all put together by scholars, savants and close students of every subject under the sun and a few outside Old Sol's purview. Sometimes samples from the works are given, and the bases of selections are always explained, as in this one: "To understand the difficulty of selecting works of natural history, one need only consider the case of Moby Dick, probably the finest work of 19th-century cetology, or Virgil's *Georgics*..." Under the general category of chemistry comes, with a description of the book, *Famous Experiments You Can Do*. Forget the books it lists, the catalogue itself is more addictive than cigarettes.

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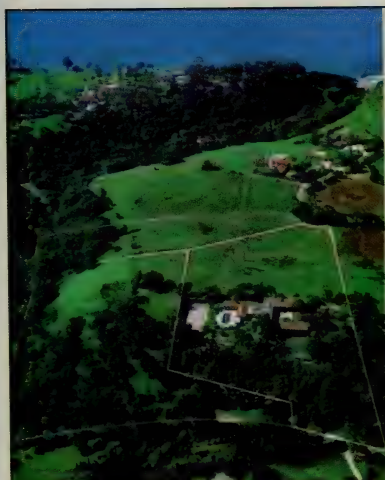
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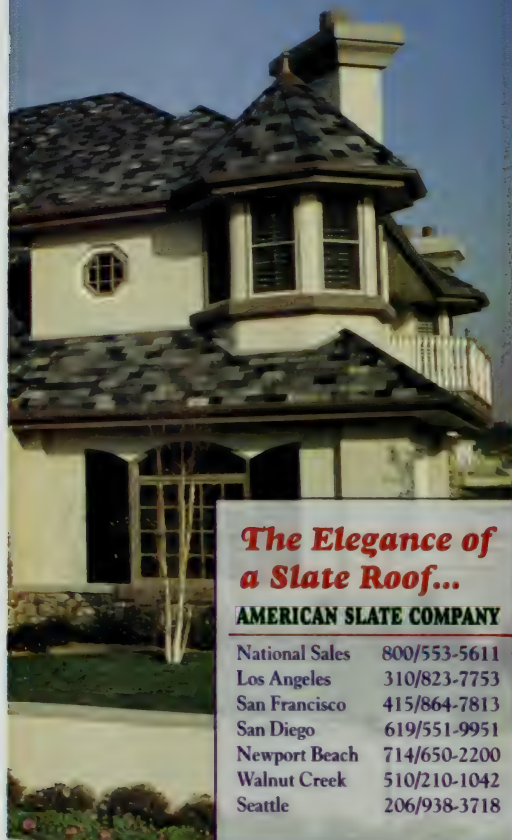
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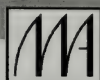
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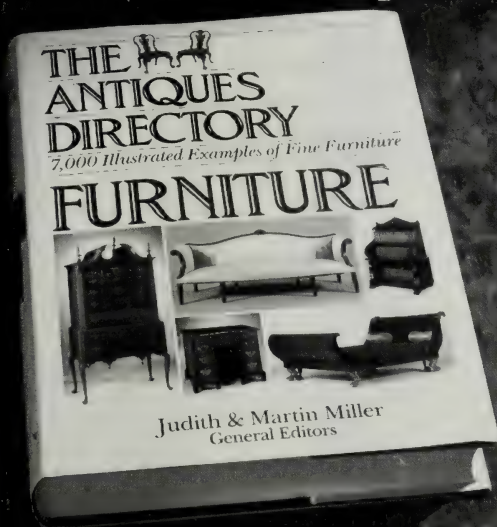
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VIRTUAL BOOKSTORES

ciation has over six hundred member bookstores that have Web sites, and many of them sell books online just as Amazon.com does," says Richard Scott, managing editor of *American Bookseller* magazine. "If you check with our Web site, which is bookweb.org, you can find our list of booksellers and check them out alphabetically, by category of specialization or by geography." Through the ABA Web site, a reader who's depressed at the thought of be-

ligion books, music and software. "We don't sell enough on the Internet to make it profitable for us, but it's something we enjoy doing," says Logos's president and manager, Jay Weygandt. "Of the sales we do have through the Internet, probably half are from overseas. We get many orders from Spain, South America, Panama." Everyone agrees that one sector of the book-buying public that has taken to Internet shopping is people,

The profusion of booksellers on the Web comes as a mild surprise.

ing left alone with a couple of million books ought to be able to find a bookstore where the staff has up-to-date knowledge of specialized fields.

Considering the obdurate and proud resistance to change of some people in the book business, the profusion of booksellers on the Web comes as a mild surprise. "When this first started happening, some people said, 'Maybe I should be online, because I'd have an advantage over those who aren't, but in the long run, if everybody's online, where's my advantage?'" says Scott. "I always say to them, 'I'm sure that was the kind of thinking that went on in the early days of the telephone. You may no longer have an advantage by having a telephone, but you certainly could be at a disadvantage without one.'"

One of the hundreds of bookstores on the Web is Logos, of Springfield, Ohio, a company specializing in re-

particularly scientists and technicians, in remote areas of the world who do not have convenient access to works in their field.

But the riddle of how to save publishing through electronics has yet to be worked out. New electronic equipment offers the possibilities of large savings and economies at every stage of the publishing, manufacture and distribution processes. Beyond that, some people are devising utterly different ways of publishing. Somewhere on the Internet a company in the cookbook business will sell you recipes for fifty cents each. Here and there people are creeping onto the Internet and offering the chance to download entire books.

It is a beginning. Where the ending is, no one can say. Ultimately the Electrogenie will save publishing by transforming it into shapes and designs of which we have only the first hints. □

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EXTRAORDINARY PROPERTIES ON THE MARKET

HUBERT DE GIVENCHY IN PARIS, LOUIS KAHN IN PENNSYLVANIA...



PARIS

● Hubert de Givenchy

The Hôtel de Cavoye, a 17th-century *hôtel particulier* on the rue des Saints-Pères in Paris, has been owned by many luminaries, including,

most recently, fashion designer Hubert de Givenchy (AD, Oct. 1994), who purchased it in 1984 and renovated it with Henri Samuel. Built by architect Daniel Gittard in 1640, it was later named after owner Louis Oger de Cavoye, a close friend



of Louis XIV's. After the revolution the hotel was stripped of its ornamentation and used as a carpentry workshop. Subsequent owners restored the *parquet de Versailles*, the ornate boiseries and a Louis XIV-style staircase. There are three build-

ings, with the house located between a paved courtyard and a private garden—one of the largest in Paris. 150 million French francs (\$25.4 million).

Philippe Chevalier, *Féau*; 33-1-44-07-30-00.



BALI

Australian artist Donald Friend built a Balinese compound in the Batujimbar settlement of Sanur that was later owned by Adrian Zecha (AD, Aug. 1985). Each of the nine pavilions, renovated by architect-designer Edward Tuttle, has a separate function—living, cooking, dining, bathing. The main living pavilion has bamboo furniture by Tuttle, and a museum with Balinese art (included in the sale) is in the library pavilion. Inside, Tuttle used such indigenous materials as grass, coconut wood and bamboo. There is private beach access. \$2.5 million.

Anita Lococo, *Bali Tropical Villas*; 62-361-732-083.

EXTRAORDINARY PROPERTIES ON THE MARKET

PENNSYLVANIA

• **Louis Kahn**

The Korman house in Pennsylvania was Louis Kahn's last realized residential project before his death in 1974. Built in collaboration with owners Steven and Toby Korman, the modern residence in Fort Washington reflects their desire to combine livability with Kahn's unsurpassed use of space and light. Kahn designed a restrained, horizontal structure of natural cypress, brick and glass that fits into the surrounding 85 acres of parkland. "He felt like he was building on an African plain," says Toby Korman. "He didn't want the structure to dominate the landscape." The two-level interior reveals voluminous spaces that are clearly defined. Kahn made the best use of natural light with 20-foot

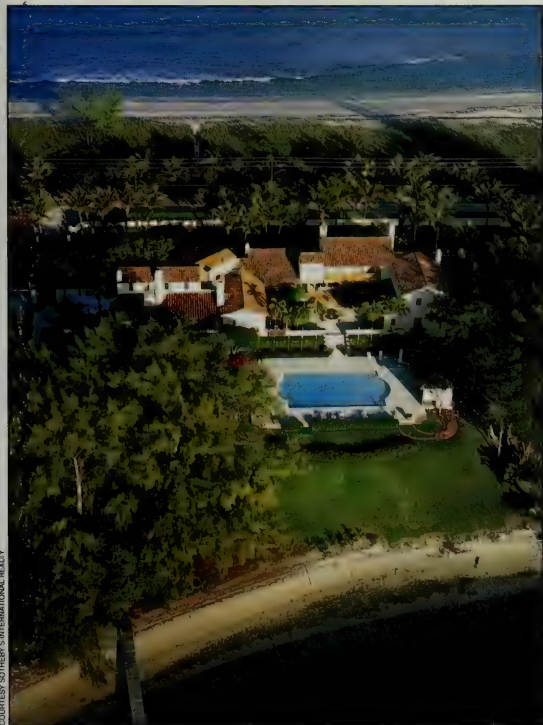


COURTESY PRUDENTIAL PREFERRED PROPERTIES

ceilings and walls of windows. "Every room has natural light, even the baths," says Toby Korman. Kahn also designed the oak built-ins, including a six-

foot oak wall that divides the living and dining rooms, storage space in the entrance stairway and kitchen, and closets in the master suite. \$5.8 million.

Bonnie Kroll and Joanne Kauffman, Prudential Preferred Properties; 215/643-1212 and 610/896-7400.



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FLORIDA

• **Addison Mizner**

Bastard-Spanish-Moorish-Romanesque-Gothic-Renaissance-Bull-Market-Damn-the-Expense-Style," wrote Addison Mizner's biographer Alva Johnston about the architect's Florida villas, among them Encantada in Manalapan. Restored to show off Mizner's flourishes, a multilevel red-tile roof, loggia and cloister evoke

Palm Beach society in the 1920s. Details in the 1928 villa include a pecky-cypress beam ceiling in the 35-foot-long living room, hand-painted murals and Salamanca paneling in the dining room. The four-acre property stretches from the Atlantic Ocean to the Intracoastal Waterway, the latter with a dock for boat access. \$9.98 million.

Scott Tiernan, Allmon, Tiernan & Ely; 561/278-0433.

continued on page 76

EXTRAORDINARY PROPERTIES ON THE MARKET

MANHATTAN

● George Gershwin

In 1933 George Gershwin moved into a pied-à-terre on East 72nd Street and most probably wrote *Porgy and Bess* while living there—the current owner has a letter from the composer about the opera on stationery imprinted with the building's address. New York interior designer Robert Denning, who renovated and decorated the five-room apartment (*AD*, Sept. 1994), says, "The extraordinary thing is the 12-foot-high ceiling in the living room with tall Adamesque windows. It looked luxurious instantly." Denning painted and gilded the existing paneling and set in a red print fabric. \$1.695 million.

Elizabeth Spahr; Douglas Elliman;
212/350-2245.



MONTAUK

● McKim, Mead & White

Stanford White became partners with Charles Follen McKim and William Rutherford Mead in 1879, two years after joining them on a trip to study 18th-century architecture along the New England coast. Between 1881 and 1883 McKim, Mead & White built seven cottages on Montauk, Long Island, as a hunting and fishing retreat on a site planned by Frederick Law Olmsted. With ocean and lake views, the largest cottage, a three-story Shingle Style structure, has a gabled roof and sits on about four acres within a 100-acre parcel listed in the National Register of Historic Places. \$1.6 million.

Allan M. Schneider Associates,
East Hampton; 516/324-3900. □



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"From the outside, it's inscrutable and impenetrable," says architect Jim Jennings of the house he designed on San Francisco's Telegraph Hill. "Inside, it's light and views and fluidity of movement." Stuccoed walls rising from below courtyard level give way to a glazed sitting room at the top.



ARCHITECTURE

SAN FRANCISCO SKYLINE

CRISP GEOMETRIES ON TELEGRAPH HILL

Architecture by Jim Jennings

Interior Design by Gary Hutton

Text by Pilar Viladas

Photography by Richard Barnes





LEFT: The 50-foot-high white-concrete cylinder is the conceptual and structural core of the house—its “center of balance,” says Jennings—and contains the transition spaces: elevator, stairs and bridges. A glass-enclosed balcony above the front door looks out to the courtyard.



San Francisco architect Jim Jennings has, on more than one occasion, been called an “unsentimental modernist,” a label that conjures visions of some kind of martinet of the less-is-more school. In fact, Jennings is a romantic modernist, one who was raised in the highly optimistic postwar era, when the new technologies and materials were going to transform the world into a better and more efficient place. He retains an essential belief in the power of architecture, producing rigorously modulated spaces that are rich in exacting detail, subtle texture and carefully controlled light. He makes buildings that are cool but far from cold.

An impressive example is the house that Jennings just completed in San Francisco for a couple who are well-known art collectors (the husband is president of the board of trustees of the San Francisco Museum of Modern Art). A showcase for contemporary art as well as a showpiece of contemporary architecture, the house, which commands panoramic views of San Francisco Bay from its perch on Telegraph Hill, is at once elegantly understated and exuberantly sculptural.

Several years ago Jennings renovated the couple's wood-beamed country retreat. When they decided to build a house in the city, they wanted something radically different from the ranch idiom they lived with on weekends. This house would be primarily for the

LEFT: The entrance, at right, leads directly into the cylinder, where a black-walnut shelf designed by Cheri Fraser aligns with Christian Boltanski's *Les Bougies*, an installation artwork of candles and metal. The overhead bridge is to the living room.

“I wanted the interiors to respect the architecture and have their own sense of completeness,” says designer Gary Hutton. OPPOSITE: He reinforced the shape of the living room with asymmetrical seating groups. The low tables and tub chairs are his design. Mirak chairs in foreground.







display of paintings and drawings—curated to rotate twice a year—so it was important that it be fairly monochromatic. “We wanted to allow the art to have all the color,” the husband explains. In addition, his wife resolved that it wouldn’t be a hard-edged box: “I wanted much of it to be round, oval or curved,” she says.

Apart from that, the couple gave Jennings, whose career as both architect and design academic they had intently followed, no stylistic mandate. The impetus for the architecture came instead from the site, which, although generous by Telegraph Hill standards, was nonetheless tight—and made even more so by the fact that the new house had to be built on the footprint of the small apartment building it replaced. The structure had to include, along with the usual public and private spaces, an apartment for visiting artists. Add to that a parking garage, and you have enough program to push the rather slender envelope.

Jennings stacked the building, putting the garage underground and going up from there. He placed the guest bedrooms on the first floor, the living and dining rooms and the kitchen on the second, and the master bedroom and the sitting room on the third. He made the formal heart of the house its vertical circulation: A white-concrete cylinder, a soaring central vault that contains the bridges, stairs and elevator, is the seismically sound anchor that supports the structure’s two rectilinear, stucco-clad volumes. With the cylinder, Jennings achieved an effect of both solidity and weightlessness—on the upper levels, the steel bridges are inset with light-transmitting glass-plank walkways, and the glass floor of the rooftop observation deck is also a prominent skylight—that is quietly exhilarating. “It’s a space of transition, not of repose,” the architect emphasizes.

In search of repose, one has only to cross into the living room, with its lofty

“To me,” Jennings comments, “the cylinder, which the whole building literally hangs on to for support, exemplifies the tactile and visceral essence of architecture.” Piercing the mass, a bridge of sandblasted glass connects the living room with the dining room, where Rick Armitz’s 1991 *Taps* is displayed at the fireplace.



"The elements engage each other," Jennings points out, "the exposed concrete, the domesticated environments of maple floors and smooth surfaces, and the art." **RIGHT:** The master bedroom opens to one of the terraces. Near the door is a 1990 Martin Kippenberger work on paper.

ceilings (ranging from fourteen to seventeen feet high) and its projecting, horizontally banded windows (Jennings's modern interpretation of the city's ubiquitous bays: "a worthy model in that they extended interior space and allowed great side views while providing three-dimensional relief to the exterior plane"). White walls—drywall over plywood, the same as that used by museums for art installations—and maple floors make up the shell here and in the other living spaces.

Interior designer Gary Hutton's pale, refined furnishings are in deliberate contrast with the cooler character of the cylinder—the poured concrete's opalescent quality that Jennings likens to a



OPPOSITE: Clad in anodized-aluminum panels, the elevator serving the master bedroom, beyond, nestles in a curved concrete wall. The cantilevered stair is to the roof terrace, whose steel-braced glass floor is also the central skylight.

ABOVE: The marble of the master bath stands in refined contrast with the raw concrete elsewhere in the house. The bath's east-facing transomed window is positioned for views of the waterfront and San Francisco Bay. Kohler tub and sink.

THE STRUCTURE
HAD TO INCLUDE AN
APARTMENT FOR
VISITING ARTISTS—
PROGRAM ENOUGH TO
PUSH THE RATHER
SLENDER ENVELOPE.

“slightly overexposed photograph.” The owners had no interest in “art furniture” (“It would have been overwhelming to have art *everything*,” the wife maintains), and “the pieces needed to have a certain integrity without being competitive,” says Hutton. “It was an unusual project for me in that clients normally want more decorative kinds of things. What I did was not so much embellish as further the architecture.”

Tophier Delaney and Andrea Cochran, of the landscape design firm Delaney, Cochran & Castillo, worked with Jennings to shape the exterior spaces. Using dramatic plants and containers in the forecourt, such as the calla lilies that grow from white-concrete boxes submerged in a shallow pool, they went on to “amplify the building mass,” as Delaney puts it, by setting mature olive trees along the front of the house. With these and the other varieties planted on the sheltered west terrace, their intent, she says, was to surround the house with “scrim, through which the architecture was clearly visible, rather than screens.”

That the couple are so pleased with a house whose design they didn’t micro-manage attests to their status as true patrons. “We really trusted our designers,” says the husband. “It was like commissioning artists. You have to trust them, even if they’ve moved on to their red period and you liked their blue one.” Still, it wasn’t sheer license and blind faith. As the wife points out, “The house’s pure, seamless forms are consistent with the aesthetic that Jim has educated our eyes to for many years.” □

The courtyard elevation is “selectively open” at night, notes Jennings. As the rooms ascend, their spatial character changes; the third-floor sitting room is highly intimate, its ceiling a low horizontal plane that offsets the cylinder. The landscaping is by Delaney, Cochran & Castillo.







AN ARTIST'S RETREAT

JOE EULA'S COUNTRY HOUSE IN THE HUDSON RIVER VALLEY

Text by Steven M. L. Aronson

Photography by Durston Saylor



He's the most glamorous person in New York," Andy Warhol once said of Joe Eula. "He's got the fashion world at his feet."

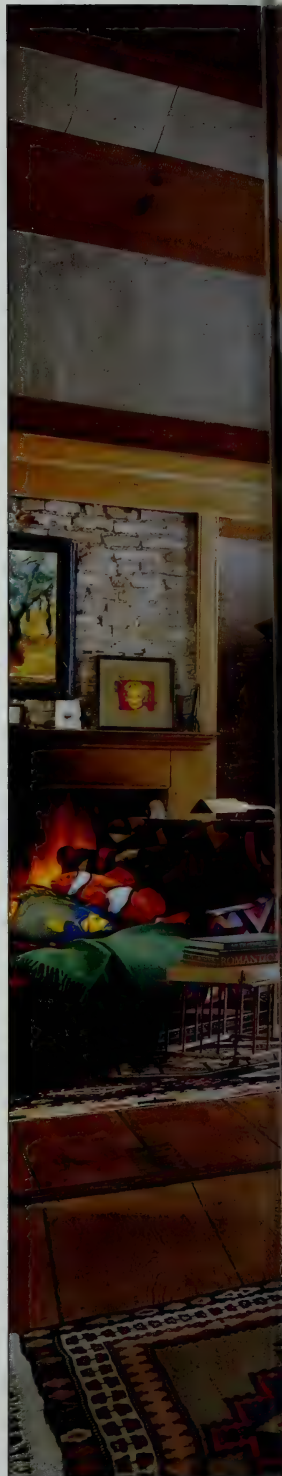
Artist, illustrator and all-out energizer, Eula is roundly touted for having brought a high vibrancy of line to his sketches of an era's most creative personalities: Marlene Dietrich, Marilyn Monroe and Laurence Olivier; Babe Paley and Gloria Guinness; Coco Chanel and Diana Vreeland; Martha Graham,

Count Basie and Miles Davis; Bobby Short and Liza Minnelli... Most of the sitters were his friends, and their likenesses succeed partly through complicity—as if they were the outcome of a shared escapade.

The fluent Eula has also designed costumes for Jerome Robbins and George Balanchine ballets, sketched the guests in all their masked glamour at Truman Capote's legendary Black and White Ball and created the logo (two insolently dancing numbers) for

"You get pretty clogged up in New York; I had to come down to earth and get to the country," says fashion illustrator and artist Joe Eula (top, standing before his Hudson River valley house). ABOVE: The oldest part of the simple two-story stone structure dates to 1733.

The Colonial-style residence, which was built by a Dutch trader, was completed in 1799. RIGHT: A pair of oils that Eula painted hang in the entrance hall above an early American blanket chest. "The transom was cut from a single piece of wood. I kept the original door."







THE HOUSE, EULA FREELY ADMITS, IS "A REAL HODGEPODGE," FULL OF "GOOD, EXPENSIVE, CHEAP, BAD—BUT 'ME.' "

the infamous Studio 54. But perhaps Eula's greatest gift is his immediate grasp of contemporary fashion—he's been friend and inspiration to such avatars as Halston, Saint Laurent and Geoffrey Beene.

In 1978 Joe Eula took a harder look at the hermetic and frenetic little world-within-a-world that he inhabited in Manhattan. "I said, 'Get yourself to the country—you gotta breathe, after all.'" To that airy end, he went out and bought a two-hundred-and-fifty-year-old house in upstate New York, on what he proudly describes as the unfashionable side of the Hudson. "I used to visit up there and I'd always brake when I saw it—it said 'shelter' and 'haven' and 'permanence' and a lot of other good things to me. One day a friend called: 'You know "your" house? There's a sign up—it's for sale.' I drove right out from New York and walked in the back door and said, 'Sold!' Didn't even go through the whole house." When he did, he found that its two stories contained four sets of Dutch doors (the place, he soon learned, had been built by a Dutch trader), four bedrooms and "lots of bad paint, a gift from the grandmothers of the twenties."

Eula set to work stripping off the plaster so the primitive local stone the house was made of would show on the inside. He painted the exterior trim (and, clearly, everything else in sight)

Eula, who thoroughly restored the house, "took it all down to its stone, its natural wood and its natural plaster." In the living room, a series of his rose paintings are grouped by the windows. A writing table he found in an old kindergarten classroom rests on a kilim.



LEFT: A selection of terra-cotta ware designed by Eula's friend Elsa Peretti is on the kitchen stairs. "If there's one place Elsa Peretti really needs to be—and be used—it's the kitchen. When that terra-cotta cracks, I put it back together with Krazy Glue. Krazy Glue and Elsa Peretti—now *that's* a good combination!"

RIGHT: The kitchen is reflected in a 19th-century mirror. "I took out the attic, raised the ceiling and installed a fireplace," says Eula. "The wood came from an old chicken barn. The leather sofa was found at an auction of Eleanor Roosevelt's possessions in nearby Hyde Park."



"Joe Eula black," which, he says, is "black-brown—it's when a tree is dead-wet, that's what that color is." And he raised the kitchen to the very rafters of an expendable attic; "I cathedraled it is what I did," he explains.

In the corncrib (which would presently be converted to a summer studio) Eula had discovered a set of ladderlike stairs that turned out to have originated in the kitchen. He put them back where they belonged, and today, step by step, they hold his collection of Elsa Peretti terra-cotta ware. The kitchen sofa has an awfully lofty provenance. "Eleanor Roosevelt had died, and Johnny Nicholson, who owns the restaurant Cafe Nicholson in New York, was going to the auction of her stuff in Hyde Park, a few miles from here," Eula recounts. "I told him I could use a chair or two, so what does he come back with but an old broken-down red leather couch. I got some shoe people I knew to cover it in cognac suede. I have to confess I feel very comfortable

when I sit in it—and very Democratic."

The house, Eula freely admits, is "a real hodgepodge," full of "good, expensive, cheap, bad—but 'me.'" He adds, "I never bought just to buy; I bought because it smelled right and it felt right. All of these things at one point or another I picked up and dragged home to give me a little more fantasy in my world." Take the bubble-gum-pink armoire in the library that Eula bought in Hollywood. Or the Venetian papier-mâché objet d'art on the upstairs landing that was a present from Halston. Or the low table in the living room that he found in the kindergarten room of an old schoolhouse. Or the brass firehose nozzle he's pressed into service as a giant candlestick.

The whole house is awash in watercolors and oils discharged by the artist-in-residence: Eula's inimitable images of water cans, bronze funereal stands, monkeys—"monkeys," he cautions, "that you wouldn't want on your shoulder"—and Bing cherries, "because in the



BELOW: Eula pauses amid works in progress in the studio he erected at the back of the house on the far side of the pool. "When the midafternoon sun hits the brilliant brick-red steel roof I just put in, it blasts the red out, and it becomes a river of pale pink, then a river of dead white."



winter you need red." In summer the acres that came with the place never fail to surprise Eula with their bounty. "I see cornfields for days, for miles," he marvels. "I'm on a plateau, back up against a mountain. I always like a hill behind me, not in front of me. And I have a bubbling, babbling brook just outside the kitchen door, and the trout do come by, and I do catch them."

Eula also waxes ecstatic over his garden, going so far as to compare it to a Neapolitan peasant hat. "It's all bright colors. Roses and hollyhocks, delphiniums and nasturtiums, dahlias and zinnias, daisies and poppies. Cosmos by the yard. Sunflowers the size of your grand-

mother's head. And nicotiana, which is a pretty tobacco leaf with a star-shaped funneled flower that gives off a great smell when the sun goes down and lasts until the frost nips your nose." Gardening, Eula insists, is the same as painting for him: "Every inch is different. There are subtleties everywhere. Things are always changing and getting out of your control—and then you bring them back into your control."

All the designing aside, Joe Eula's house has a natural feeling. The whole place glows year-round—whether from winter fires, midsummer sun or reflected light—from the outside in and the inside out. □

LEFT: Rough plaster walls and a polished wood floor combine in the master bedroom, which is defined by a sloping roof and a dormer. The photograph of Marilyn Monroe was taken by Milton Greene; Eula painted the landscape of Capri. A friend crafted the bed for him.

ARCHITECTURAL DIGEST VISITS
KENNY G
 THE GRAMMY-WINNING MUSICIAN'S HOUSE NEAR SEATTLE



*Architecture by Richard Landry, AIA
 Interior Design by Hendrix/Allardyce
 Text by Penelope Rowlands
 Photography by Mary E. Nichols*

"We wanted a comfortable home, but we also wanted a real sense of style," says saxophonist Kenny G (above, in the living room with his wife, Lyndie Benson). Interior designers Illya Hendrix and Thomas Allardyce gave their English-style residence on Lake Washington an Anglo-Indian feeling.

"Kenny and Lyndie came in with very clear ideas," says Allardyce. They asked architect Richard Landry to model the house after the Doheny mansion in Beverly Hills. OPPOSITE: Bronze reliefs by Robert Graham are in the entrance hall. Jardiniere from Sotheby's. Mirror, left, Christie's. Hokanson stair runner.





"Depending on the weather, the house takes on different personalities," says Benson. OPPOSITE: British colonial furnishings join other antiques in the living room. "It's a big house, but it's very warm," says Allardyce. JAB drapery sheers; drapery trim from Clarence House.



For musician Kenny G, living on Lake Washington has its hazards. His English-mansion-style house near Seattle offers one of the most spectacular views in the Pacific Northwest. But to those living in the immediate area, it also offers a view—of the world's best-selling instrumentalist. "They mean well," the ever-positive saxophonist says of the fans who pass by in speedboats, on Jet Skis, any way they can. One even floated by playing the saxophone.

For a musician who has sold more than forty million albums to date, the floating fans aren't entirely unexpected. In fact, when Kenny G and his wife, Lyndie Benson, commissioned the house from architect Richard Landry, they had it set back farther from the water than many other lakeside residents (who include Microsoft's Bill Gates) for just this reason.

More than a decade after he became instantly famous by playing "Songbird" on Johnny Carson's *Tonight Show*,

Kenny G is still wildly popular. His newest recording, *The Moment*, released by Arista last fall, sold more than three million copies in six months. And while some critics deride his signature "smooth jazz," referring to it as easy-listening music, much of the world is at his feet. The result, however, is a punishing travel schedule. Because he hates to be away from Lyndie and their three-year-old son, Max (another child is due this month), for more than a few days, touring is of-

Hendrix and Allardyce designed the interior architecture throughout. "Lyndie came up with the inspiration for how the rooms would look," says Allardyce. ABOVE: A 19th-century Italian work is over the living room fireplace. Osborne & Little chair and ottoman fabric.



OPPOSITE: The draw-top Louis XIV table in the dining room allows the couple to entertain 4 or 12 for dinner. The giltwood-and-crystal chandelier is Italian. The oil is by Belgian artist Modeste Carlier. Festoon draperies, Bergamo. Stroheim & Romann drapery sheers.



ten a family affair. Between trips, they return to their house on the lake, where he relaxes by flying his 1953 De Havilland Beaver seaplane.

Although Kenny G (born Gorelick) grew up in Seattle, the piny, atmospheric Lake Washington area was unknown to him. Then one day, on the way to a radio interview to promote his fourth album, *Duotones*, he passed a sign advertising boats for rent. After the show he set out to explore. "I saw a whole different Seattle, a place I'd

never experienced before," he recalls. "I was out on the boat for an hour, and I felt like I'd had a three-week vacation." He kept the lake in mind even as he detoured through Los Angeles. He and Benson, a native Angeleno whom he met backstage a dozen years ago, settled into a one-room apartment and then, as his career zoomed ahead, spent part of their time in a spacious house in Benedict Canyon. Yet Seattle was always home, and they maintained an apartment with

floor-to-ceiling windows near Pike Place Market.

The couple bought their first lakeside land seven years ago; later they purchased three plots to form the five-acre spread where they live today. As for the style of the house, "we just fell in love with the English look," explains Benson, an actress and occasional sculptor. Her husband instructed Landry to "go look at Greystone and give us a smaller version of it," referring to the famous 1928 mock-Tudor Doheny

ABOVE: The kitchen accommodates the couple's love of cooking and their desire for an informal gathering place for friends and family.

The floor, of ten-inch-wide walnut planks, was hand-distressed. Majolica chargers are English. Chair fabric at right from Nancy Corzine.



LEFT: "It's such a beautiful room, I decided to put my office there," says Kenny G of the mahogany-paneled library. The gateleg table is Welsh. Hendrix and Allardyce had the Axminster carpet made from a sample found by Benson. Antique-yellow silk velvet from Scalamantré.

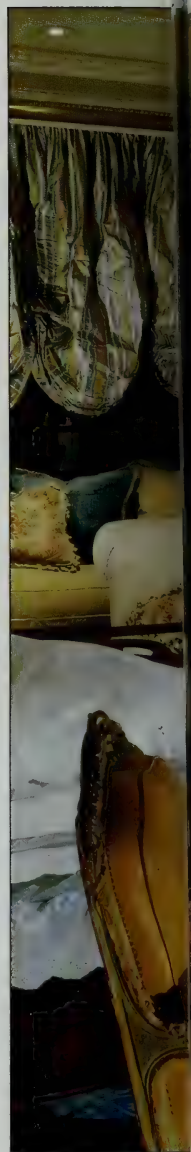
mansion in Beverly Hills. (The architect "nailed the design on the first try," Kenny G notes.) Finding the right interior designers turned out to be as easy as visiting friends—in this case, rock singer Rod Stewart and his wife, Rachel Hunter, whose Los Angeles residence was done by the firm of Hendrix/Allardyce. "We hired them after we saw the house," Benson recalls. "It's so beautiful, but it's comfortable."

Illya Hendrix and Thomas Allardyce often conceive the interior architecture of the houses they decorate. "Lyn-die had in mind classical Georgian architecture with all the pilasters and interior detailing, but she left the actual layout up to Kenny," Allardyce explains. "I decided where each room would be, how you walked from one room to another," Kenny G says. As a musician, he's known for perfectionism—he has acted as his own recording engineer since 1988, when he made *Silhouette* in his apartment, taking his time over each note. His impulses were similar when it came to design. "I'll analyze something ten times. I'll dream about walking from the kitchen to the den."

Although she was inspired by Stewart and Hunter's house, which is furnished



LEFT: Among the mementos in the library are Kenny G's Grammy, American Music and World Music awards and a photo of him and Benson with President Clinton. The 18th-century painting is by Diana, countess of Ranfurly. Round-back fauteuils are Louis XVI.





with French antiques, Benson sought a different nuance. "I really like Anglo-Indian furniture," she says. She wanted a specific kind of exoticism, one that, as Allardyce puts it, "conjures up the French and British colonies of the nineteenth century." The style is reminiscent of the grand houses of Europeans who went to work in colonial outposts, sometimes

taking their own antiques with them, then supplementing them with pieces made by local craftsmen. "Consequently, we see more relaxed, primitive variations on a classical style," he says.

To create a colonial feeling, the designers chose an eclectic mix of antique furniture from all over Europe, some of it influenced by farther-flung locales. (The Ori-

ent can be spotted in the English bamboo-and-lacquer tables in the study; India in the Anglo-Indian caned settee and armchairs in the living room.) The furnishings work together, united by a preponderance of light but richly colored wood. "Lyndie loves wood that has melted with two hundred years of use," Allardyce says.

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"Everything in the master bedroom had to be functional," says Allardyce. "We chose pieces that kids couldn't hurt." J. Robert Scott leather covers the gilt stool and the Louis XV fauteuils. Brunswick & Fils fabric is on the 18th-century Italian bench. Carpet from Stark.



DOWNTOWN PERSPECTIVE

SPATIAL SOLUTIONS FOR A
COLLECTORS' LOFT IN MANHATTAN



ARO created a loft in a former New York factory to hold a collection of contemporary art and mid-century furnishings. In the central space, a Christian Boltanski light installation is above a pair of Samuel Marx chests; a Cy Twombly photograph is on the easel. Donald Borchler's *Grand Pointing* defines the adjacent dining room.



Living in New York, I sometimes feel that every breath of air is recycled, that I need to escape the crush of humanity," says a midwesterner who found release when she and her husband moved to a former factory in the Flatiron district. "SoHo is too transitory and the Upper East Side too manicured for my taste. We discovered privacy and space in this forgotten part of Manhattan."

The loft that the couple acquired was built in the 1880s; a century later it was

used as a painting studio, first by Julian Schnabel and then by Anselm Kiefer, both masters of the huge canvas. It consists of a complete floor, seventy-five feet square, as well as one-third of the floor below and a double-height corner volume linking the two. The new owners wanted a mix of open and enclosed spaces for themselves and their small child—and for a distinguished collection of contemporary art and midcentury furniture. To accomplish the transformation, they turned to a re-

Translucent screens "establish a variable edge" to the rooms, says architect-in-charge Stephen Cassell. ABOVE: A scrim divides the main sitting area, bounded by a quartet of Jacques Quirner club chairs, and the study. The oil is by Philip Taaffe, the wire sculpture by Bob Russell.

OPPOSITE: The dining room features a beeswax partition and a leather floor. "Used sparingly," Cassell says, "that kind of heightened materiality is both surprising and sensuous." The steel balustrade overlooks the gallery. Jean Royère chandeliers.



"WE ALWAYS INCLUDE AT LEAST ONE INSTANCE OF INVENTION."



cently established firm, Architecture Research Office.

Three young architects—Stephen Cassell, Thomas Jenkinson and Adam Yarinsky—formed ARO in 1994, making a smooth transition from the ambitious projects they had worked on in Steven Holl's office to the remodels and exhibition installations with which they launched their practice. The firm's work—early on, a tensile fabric ceiling for a Fifth Avenue showroom and, currently, large residences and a science and technology park—has been marked by the craft skills that partner-in-charge Cassell fed into the Manhattan loft.

The architects take a hands-on ap-

proach to each job. "We care about the way things are built," says Cassell. "Our designs grow out of clients' needs and resources, but we always include at least one instance of invention. We massage our ideas by repeatedly refining them: The challenge is to find people who want that level of design."

Here, both clients were passionate collectors, with strong but contradictory preferences about the way they wished to live. She is a management consultant who grew up in a spare, almost Japanese environment and loves cool spaces. He is an actor who shares her minimalist aesthetic but leans more toward warmth and practicality. The

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ABOVE: Located on the lower level, the gallery's sitting area receives light from tall, north-facing windows. *Domingueros en la Place de Concorde*, at far left, is a 1992 work by Julian Schnabel, whose studio once occupied the loft. The bed frame is 18th-century Italian.

OPPOSITE: The mezzanine library ("a pivot point between the floors," notes Cassell) lies above the guest suite, which is set off from the double-height gallery by sandblasted-glass panels. The bed was designed by André Arbus, the white leather chairs by Albert Porteneuve.





The Martha's Vineyard house that Thompson and Rose Architects designed for Fan and Donald Ogilvie is a layered adaptation of the Shingle Style, a Vineyard standard. The front façade's "asymmetrical development," says Maryann Thompson, was rooted by the terra-cotta-capped brick chimneys.

ARCHITECTURE
**VINEYARD
VARIATIONS**
CONTEMPORARY SHINGLE STYLE
ON MARTHA'S VINEYARD

*Architecture by Thompson and Rose
Text by Stephen A. Kliment
Photography by Peter Vanderwarker*







OPPOSITE: Thompson and Rose's distinctive glazing patterns, including the stepped Pella windows of the stairwell, contribute to the house's overall sculptural character. A granite slab terminates the peastone gravel entrance path.

ABOVE: Complementary woods—white-oak floors, red-oak trim, mahogany door—mark the entrance hall. A Barbara Kassel painting hangs over an antique cherry chest. Interior designer Lucie Bryant coordinated the furnishings throughout.

In designing a residence, carriage house and writing shack for a wooded site in the undeveloped backcountry of Martha's Vineyard, architects Charles Rose and Maryann Thompson at turns saluted and stretched the island idiom. The house is indeed a New England Shingle Style. But with its wide-slung profile and open-plan interior, it is a smoothly elegant departure from the rectilinear, enclosed-rooms-off-a-central-hall vernacular.

While respecting the island's basic architectural vocabulary—cedar siding, brick chimneys—the structure has the asymmetrical quality of houses from another place and era. If, with its sculptural presence and amiable scale, it lays claim to any ancestry, it's to the work of C. F. A. Voysey. The English architect's landmark turn-of-the-century house Moorcrag incorporated gables, multiple chimneys topped by terra-cotta pots and unevenly placed windows—and was

While the interior has a traditional look, the flowing plan incorporates "the spatial qualities and overlapping transparencies" of early modernist

design, Thompson notes. The dining area, whose lower ceiling is articulated by oak beams, is off the living room; the family room is beyond.



BELOW: Not part of the original scheme, the clerestories above the alcove's window wall were added "to let in even more of that great south-

ern light," says Charles Rose. The brick fireplace serves the open kitchen and, on the other side, the family room. At right is the mudroom.



most notable for its livable features and subtleties of proportion. Through the use of standard local materials and building techniques, Voysey's houses and those of his contemporaries transformed British domestic architecture.

Longtime Vineyard residents Donald and Fan Ogilvie opted for an inland setting for their first year-round house on the island. After interviewing five architects, the couple commissioned the Cambridge firm of Thompson and Rose. "We didn't want anyone who would *give* us a house or who had preconceived ideas about what the house should be," says Fan Ogilvie in explaining their choice. "Charles and Maryann welcomed us into the process.

"This was our chance to build exactly what we wanted," she continues, "but we are on this island, part of this community, and there is a strong, set language of houses. We couldn't just say, 'Forget Shingle Style, forget Vineyard barns,' and commission a Philip Johnson Glass House."

The project was the first large residence for the young architectural firm, most known for institutional works (Florida's Atlantic Center for the Arts and the Hartsbrook School in Massachusetts).

BELOW: "We were always looking for a sculptural vein to mine," says Rose in describing the architects' design of the master bedroom fireplace and

flue. "It has a definite molded quality—as well as the solidness of the masonry vernacular." Ralph Lauren pillow and folded bedcovering.



"Our vocabulary tends to be more New England modern," Thompson says. "But we take a formal approach that allows a sense of regionalism. Craftsmanship transcends everything, and our massing and the ways in which we create plans vary with each job. Spatially, this house was one of our most complex buildings."

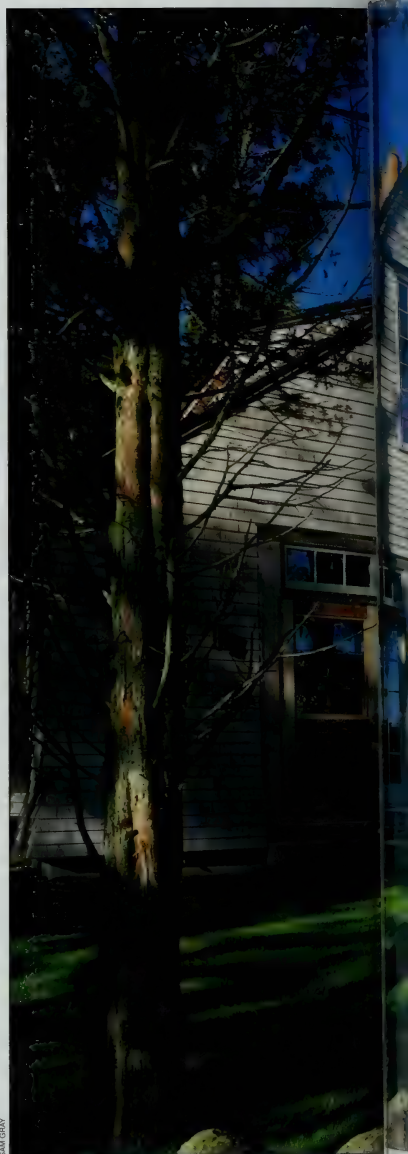
The house is sited parallel to an existing stone wall at the edge of a woods and

a fifteen-acre meadow. The stone wall—from which the building derives its linearity—represents one in a series of layers beginning at the house's front façade. "We fiddled with the plan while we came to really understand the topography and those relationships," comments Rose, who organized the primary living spaces along the meadow side, where, he notes, "the grass and alfalfa in



"AS PART OF THIS COMMUNITY, THIS ISLAND, WE COULDN'T BUILD A PHILIP JOHNSON GLASS HOUSE."

"The best thing about the Shingle Style is its material palette," comments Rose, "which we applied to each of the structures." LEFT: The form of the writer's shack, Fan Ogilvie's workplace, is a "gesture toward the meadow and the light."



the distance yield a constant, very beautiful set of colors."

A relative sleekness and an almost seamless joining of wall and roof distinguish the front façade. "The skin of the house is taut," says Thompson, "which reinforces the idea that the wall is a threshold." In another shift from the Vineyard norm, the architects blend-

"The house had to be organic, of the environment," says Fan Ogilvie. "We had no interest in any kind of self-conscious veneer." The central axis

runs parallel to the existing stone wall at the rear. On the first floor, the main living spaces and, at right, the master bedroom face the meadow.



ed the building with its surroundings. The traditional white window trim is here a natural-hued cedar. The house's window sashes as well as the concrete base that peeks out from under its cedar skirts are the same mossy shade as the lichen in the woods.

The entrance is flanked by two dissimilar windows and further framed by

the stepped glazing that illuminates the main stairwell. Inside, the entrance hall straddles the north-south ridge of the site, becoming something of a promontory from which the living spaces and the views are disclosed. The house steps down from there—to the left, into the double-height living room; to the right, into the dining area—lodging

itself in the contours of the landscape.

In the openness and fluidity of the plan, there is a deployment of space that is clearly modernist. "The interior folds around," remarks Rose. "You won't find a lot of traditional 'boxing' here. Moldings and trim continue into adjacent rooms instead of ending at the edges."

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CALIFORNIA COOLER

MODERN FORMS AND A SUBTLE PALETTE IN NEWPORT BEACH



*Architecture by Ernie Vasquez, AIA, and Diane Hussey, AIA
Interior Design by Terry Hunziker
Text by Hunter Drobojawska Philp
Photography by Dominique Vörillon*

Even a hardened entrepreneur can be seduced by the light, the beaches and the business opportunities of southern California. Having founded a successful company in New Zealand, one businessman relocated his wife and children to Newport Beach, then spent nearly four years building a residence in an exclusive gated communi-

ty just minutes from the ocean.

The clients, who collect contemporary art, have an adventuresome approach to design, yet they wanted a house with practical facilities for their five athletic children—two sets of twins, ages eleven and seventeen, and a fifteen-year-old. “It was a tough prospect balancing a traditional house and a contemporary interior,” says the

Terry Hunziker created the interiors and many of the furnishings for a New Zealand family’s house in Newport Beach, California. ABOVE: In the cylindrical entrance hall, the sconces and table are Hunziker’s own designs. He made the balustrade with artisan David Gulassa.

RIGHT: “Although the living room is tall, my approach to height isn’t to make the furniture bigger,” explains Hunziker. “I let the vertical space do its thing.” Scalaman-dré fabrics on sofa, love seat and daybed; Mimi London leather on bench; Edelman suede on bergère.





TINA MODOTTI Photographs
Cecil Beaton





husband. "We wanted something with staying power."

Restricted by the conservative design guidelines of the community, the couple decided on an Italian-style exterior. For the interiors, they selected Seattle-based Terry Hunziker. "New Zealand is an earthy culture," says the husband. "It has an affinity to the Pacific Northwest." The result is streamlined and ordered but at the same time warm and functional. The integration of the two seemingly disparate styles is Hunziker's victory. "My contribution was to treat the interior in a dramatic way," he says, "to keep it interesting but clean."

Hunziker, who studied architecture, art history and fine arts in college, worked closely with architects Ernie

Vasquez and Diane Hussey in addition to landscape designer Donald Brinkerhoff. "Terry was involved in the total look of the property and the influence of the landscape on the interior," says the husband. "We considered all the elements of the project before locking ourselves into one set of ideas."

From the circular drive, massive doors open onto a two-story rotunda with waxed and burnished walls. A nickel-plated steel banister that Hunziker designed with Seattle artisan David Gulassa curves gracefully upwards. Hunziker also designed the parchment wall sconces and the steel, burl maple and slate-topped table, which serves as a pivot for the space. The theatrical approach sets the tone for the living room,



LEFT: The informal dining area opens onto the terrace and garden on two sides. "There's a lot of symmetry in the overall design," notes the husband. "It's not something you focus on, but it creates a sense of balance and comfort."

"I've never been to New Zealand, but the clients keep telling me it has certain similarities to the Northwest," says Hunziker (above), who lives in Seattle. "I think they sensed something sympathetic in my approach to materials and color."



MAGNIN in AMERICA

ITALIAN STYLING

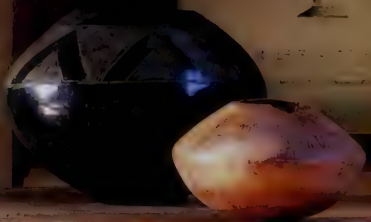
PAUL HENRI

THE TO
IS TO
BLACK
MC
AR
CH

ABRAHAM SUTHERLAND

GLASS IN THE
WORLD

ALBERT EINSTEIN IN A NIGHT
KIMBLE T. TAYLOR
MILTON
ALBERT EINSTEIN IN A NIGHT





with its subtle green walls and twenty-foot-high ceilings.

"I knew the clients wanted a certain formality even though they're casual people," says Hunziker, who suggested enlarging the living room to give it more prominence. The generous dimensions are accentuated by his nine-foot-tall steel-and-glass mirror, modeled after a Japanese scroll, which hangs above the steel-and-limestone mantel. To add textural interest to the room, the designer varied the fabrics and surfaces. "Terry is tactile," the

husband says. "He uses natural materials and patinas in the wall and floor treatments as well as in the furniture." Suede covers the bench and the Louis Philippe bergère; a pair of Charles X chairs are emboldened by a finely woven taupe-and-ivory-stripped wool; the sycamore tea table is topped with a slab of black stone honed to reveal the ghostly shapes of fossils; white goatskin covers the side tables.

The clients used about twenty pieces from Hunziker
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OPPOSITE: A burlwood, leather and steel table that Hunziker designed for the library is depicted in one of the sketches leaning against the wall. Bernd Goeckler Antiques chair; National Upholstering Company leather on tabletop and shelves.

ABOVE: The library's fireplace wall is made of sandblasted nickel-plated steel. Doris Leslie Blau carpet; Edelman leather on chairs. **RIGHT:** In the master bedroom, a painted glass screen "gives a blank wall structure." Hokanson carpet.



ART

ST. IVES MODERNISTS

BRITISH PAINTERS OF THE 1950S
INSPIRED BY A SMALL CORNISH VILLAGE

By Dana Micucci

On the Penwith Peninsula in Cornwall, at the extreme southwest of Great Britain near Land's End, lies the small fishing village of St. Ives, whose rocky, windswept coastline, boulder-strewn moorlands and clear light have inspired legions of artists for more than a century.

J. M. W. Turner and James McNeill Whistler were among the first painters to



visit these shores, followed in the 1880s by American Impressionists, Scandinavian landscape painters and other European artists who established the village as a cosmopolitan artists' colony. In this refuge from the pressures of urban life, they converted cottages and sail lofts into studios and depicted the Cornish landscape in canvases that were exhibited in London, Paris and other major cities.

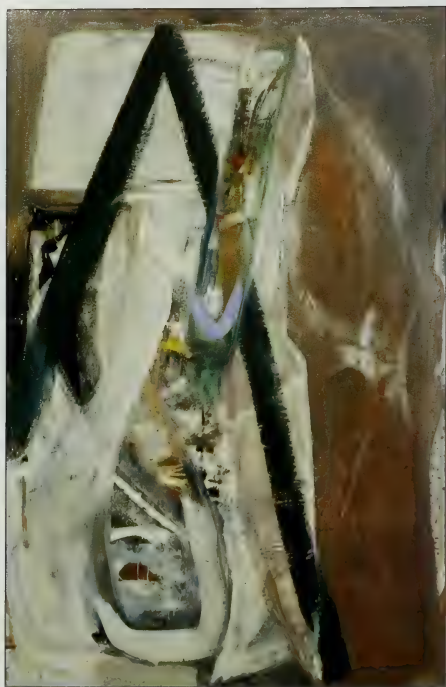
But it wasn't until 1939, with the ar-

rival of the British abstract painter Ben Nicholson, his wife, the sculptor Barbara Hepworth, and the Russian Constructivist Naum Gabo that St. Ives became a vital center for modern art. Their presence not only courted the hostility of the colony's traditional painters but also attracted a new generation of artists after World War II, when Peter Lanyon, Patrick Heron, Terry Frost, Roger Hilton and others

BLUE, YELLOW, BROWN

William Scott, 1957. Oil on canvas; 30" x 60". Scott was among a group of painters working in St. Ives, England, in the 1950s and 1960s who pioneered a unique brand of abstraction closely tied to the Cornish landscape. André Emmerich Gallery, A Division of Sotheby's, New York.



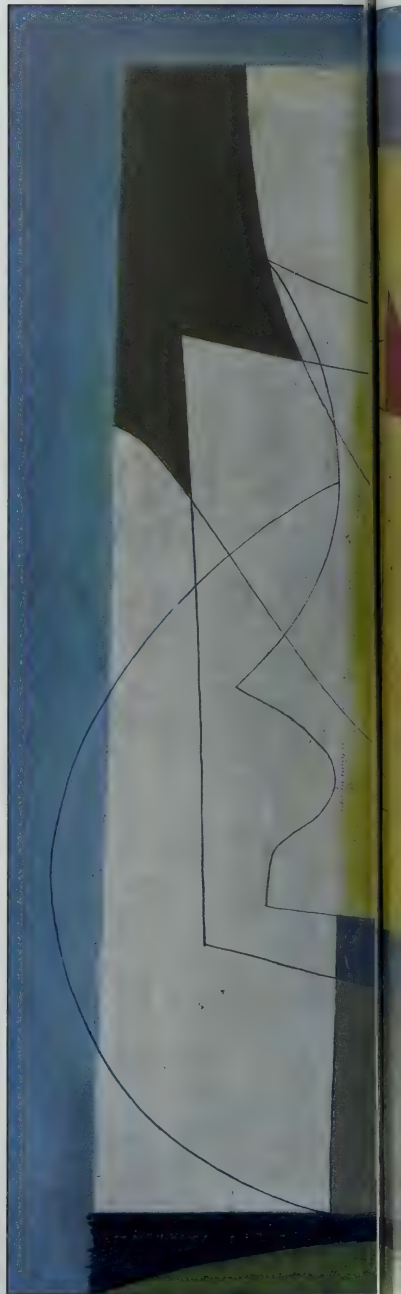


ANTIGONE

LEFT: Peter Lanyon, 1962. Oil on canvas; 72" x 48". St. Ives had been a haven for artists since the late 19th century. Lanyon was born in the village in 1918 and lived there most of his life. His works were inspired by a countryside shaped by centuries of fishing and mining. Adelson Galleries, Inc., New York.

FEB 26 1952 (LIME GREEN)

RIGHT: Ben Nicholson, 1952. Oil and pencil on canvas; 14" x 17". Nicholson, who was largely responsible for introducing modernism to Britain, moved to St. Ives in 1939 after being invited to visit the artists Adrian Stokes and Margaret Mellis there. Bernard Jacobson Gallery, London.



gathered there to create original abstract art with a strong connection to the landscape.

For a period of twenty-five years, beginning in 1939 and ending in 1964 with Lanyon's premature death from a gliding accident, these pioneers of British modernism, who came to be known as the St. Ives School, held the village in the international spotlight. Revolutionary heirs to the grand British landscape tradition advanced by Constable and Turner, they transformed black cliffs, stone walls, boats and breaking waves into stunning, sensual evocations of the wild, bleak beauty of the Cornish peninsula.

Unlike their realist and Impressionist predecessors, however, the St. Ives modernists observed nature from within, distilling lines, forms and colors to convey an intensely personal experience of place. They were particularly inspired by natural textures and weathered surfaces, such as eroded jetty walls or pieces of battered driftwood, and they delighted in the physicality of paint on canvas and the collisions of brushstrokes and colors.

Although their works were championed by noted American critics, including Clement Greenberg and Hilton Kramer, they have been long eclipsed by the American Abstract Expression-

ists, who came into prominence in the 1950s, when the St. Ives modernists had reached their own creative zenith.

The Tate Gallery introduced Abstract Expressionism in England with major exhibitions in 1956 and 1959. Willem de Kooning, Jackson Pollock, Mark Rothko and others, some of whom visited St. Ives, had an undeniable influence on postwar British painting. Yet the St. Ives artists argued vehemently against the notion that their work was little more than a variation of the American movement. According to artist and critic Patrick Heron, theirs was an entirely original abstract expression that actually influenced the Abstract Expressionists. Indeed, Lanyon, Heron and Frost participated in many New York exhibitions from the late 1950s through the early 1960s, and a number of New York art critics and dealers visited St. Ives.

While it is likely that this transatlantic artistic dialogue fostered mutual influences, the St. Ives painters carved out their own identity based on an intimate attachment to the landscape. Most of their works are smaller in scale and softer in color than those of the Abstract Expressionists, reflecting the earthy, bleached-out tones—green,

MOST OF THE ST. IVES PAINTERS' WORKS
REFLECT THE EARTHY, BLEACHED-OUT TONES OF
SEAWORN ROCKS, BOATS AND BEACH HOUSES.





gray, white and brown—of seaworn rocks, boats and beach houses.

It was the St. Ives painters' willingness to adapt the ideals of European modernism, however, that established their place in British art history. When Nicholson moved to St. Ives in 1939 to escape wartime London, he was working in an abstract style that synthesized his own British romantic tendencies with the lessons of Cubism and Construc-

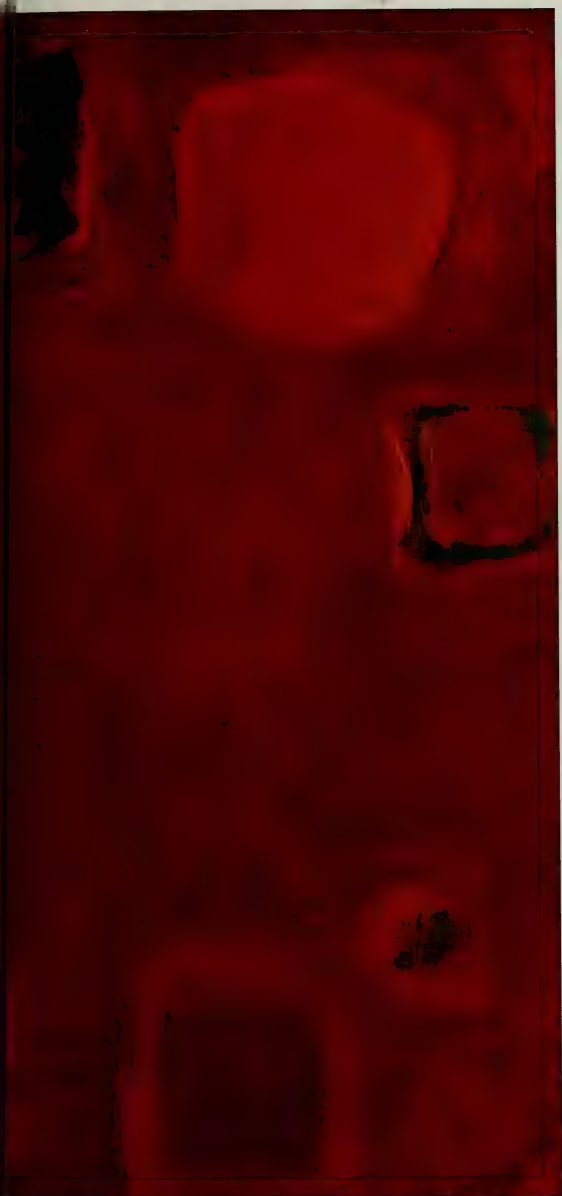
tivism he had gained through his contact in Paris with such artists as Mondrian, Picasso, Braque, Brancusi and Arp.

In St. Ives, Nicholson was inspired by the work of the self-taught artist Alfred Wallis, an elderly fisherman whose paintings of ships on wood and cardboard showed a flair for abstraction. By the 1950s Nicholson, then a world-class artist, had begun to introduce the colors and shapes of the Cornish landscape

into his work with an unsurpassed aesthetic elegance.

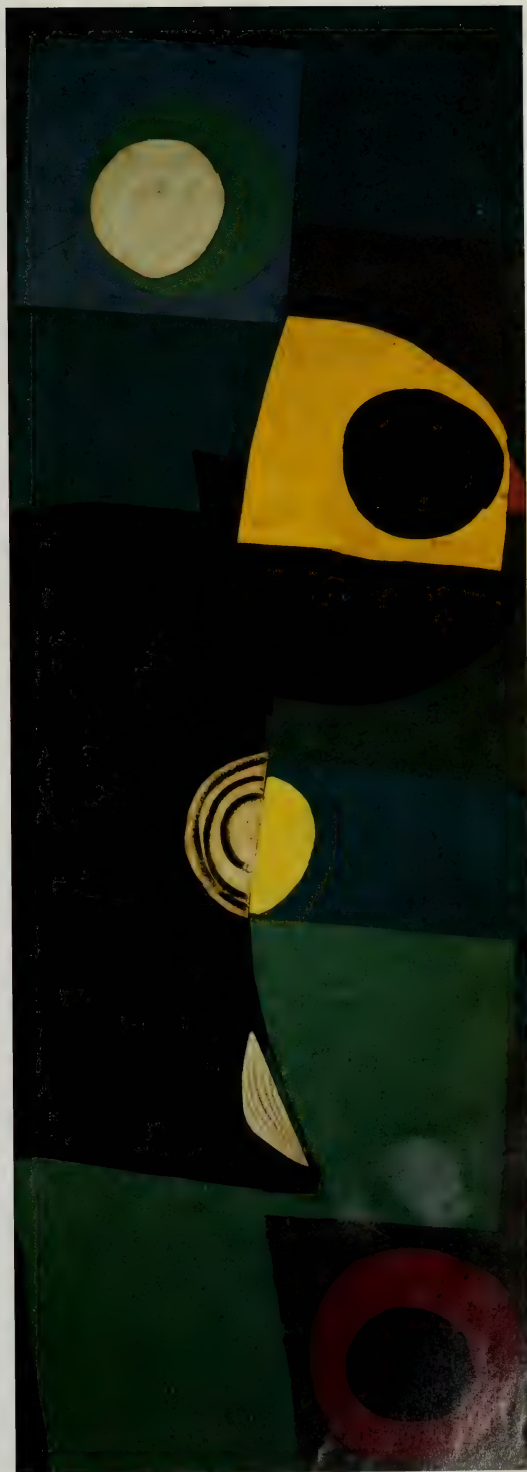
Nicholson gave lessons in drawing and painting to the St. Ives-born Peter Lanyon, one of the most gifted of the second generation of St. Ives artists. Lanyon's gestural abstractions, executed with vigorous brushwork in a style reminiscent of de Kooning, brim with references to the area. Whether expressing

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RED AND ORANGE

ABOVE: Patrick Heron, circa 1963. Oil on paper, laid on canvas; 18" x 28". Born in Cornwall in 1920, Heron returned to his childhood home just outside St. Ives in 1956. His critical writings were key in the exchange of ideas between the British and New York art worlds. Paisnel Gallery Ltd., London.



MOON QUAY 1950

RIGHT: Terry Frost, 1950. Collage on board; 60" x 21½". Frost took up residence in St. Ives in 1946 on the suggestion of the painter Adrian Heath, who had encouraged him to pursue art while they were being held in a German prison camp during World War II. Peter Nahum at the Leicester Galleries, London.

Interior Design by Karin Blake

Text by Irene Borger

Photography by Dave Marlow



TERI GARR'S HOMECOMING

CASUAL COMFORT FOR THE ACTRESS IN LOS ANGELES

"The minute we turn into the yard, it's like old California—bricks, plants and lemon trees," says Teri Garr (left) of her Brentwood residence. BELOW: An English garden blooms off the front porch. "I like it to be eclectic and messy, a cacophony of things," she says. The landscape design is by Ann Marshall.

OPPOSITE: The entrance hall features a 1980s work by Ed Ruscha above a vase and centerpiece from Garr's Roseville pottery collection. "When I go on location to places like Texas, I look for old pieces—anything that strikes my eye. The clay comes from a riverbed in Ohio, where I did some of my growing up."

Before she was nominated for Best Supporting Actress as Dustin Hoffman's beleaguered girlfriend in *Tootsie*, even before she made her comic breakthrough in *Young Frankenstein* or sashayed her way through *Viva Las Vegas* and eight other Elvis Presley films, Teri Garr knew her way around Hollywood. "I read a lot of Nathanael West when I was young," she says, "and his descriptions of Los Angeles architecture were terrific. I'd get in my car and drive around to look."

A quick Garr house history: When she was a young child, her bedroom was in the attic of her grandfather's house in Ohio. But her show-business family was peripatetic, and they moved to southern California when she was five. Their San Fernando Valley residence still turns up in her dreams. "We would rent out the front and live in the back. I always wanted a whole house to myself."

Real estate has long been a powerful motivator for her. "I'd see a terrific place and do





THE
LAST
RAY
OF
HOPE

GOOFY



the math. What job would I need to take? In order to afford an apartment in a great Paul Williams building above Sunset Plaza, I became a dancer on *The Sonny and Cher Comedy Hour*," she remembers. All rounded walls, balconies and portholes, it came with a shamrock-shaped pool and a pedigree: Martin Scorsese and Steve Martin lived there, as had Katharine Hep-

burn and James Dean. "The set decorator on Francis Ford Coppola's *One From the Heart* copied it for the movie. I'd go off to work in the morning to a soundstage that resembled my home." (A fan magazine at the time reported that Garr asked her decorator to use pieces "borrowed" from the set. "I was driving a Volkswagen Rabbit then," she says. "Who had a decorator?")

More movie roles led to real houses. "My first house was a completely charming, unheated, jerry-built, one-story place with a wishing well and a fake two-story façade built by the studios. The front door was seven-eighths normal size. You had to stoop to get through it."

Her next house, grown-up quarters with a deluxe pink movie star bath, became

ABOVE: "Because Teri has a young child, she didn't want objects that were too fragile or precious," says Karin Blake, who designed the interiors. "The slipcovers will get better as they fade." Sanderson floral fabric. Table, Richard Mulligan.

OPPOSITE: A quilting table does service in the dining room. "Multiple leaves make it easy to alter the size," says the designer. "The chairs are antiques, but the chair rails and paneling are new." Garr's photography collection includes three works, at left, by Alfred Stieglitz.





"Teri gravitates toward folk art and the whimsical," Blake notes. ABOVE: "The backwards flag in the master bedroom was made by her grandmother, who left Austria to become an American." The pull-toy horse is 19th-century English. Stool and polished-wood-topped cupboard from Richard Mulligan.

RIGHT: Garr turned the original dining room into her office. "I wanted it for my playroom," she says. Family photos, memorabilia and fanciful wood cutouts rest on a moss-green wicker desk, designed after Blake's own in Martha's Vineyard. A stenciled chair sits on Garr's vintage braided silk rug.



known as "the rebound house," since the wiring and plumbing actually worked. But with most of her films shot on location, Garr spent more and more time away. "I have a whole other set of houses. My home in *The Black Stallion* was a fabulous Craftsman in Toronto. And I could



have moved right into the dressed-up New York loft where I lived in Scorsese's *After Hours*. But I'm always glad to get home."

Garr's Brentwood residence, where she has lived for three years, was built in 1924, probably as a guest cottage for the large Spanish-

style house next door. Wanting more space, and with the needs of a young daughter to consider, Garr added an airy second floor. Los Angeles designer Karin Blake joined the project around the time workers were installing the master bath's pale green lotus blossom tiles.

It was Candice Bergen's round table with cutouts (see *Architectural Digest*, November 1994) that inspired Garr and led to working with Blake. "I had to have it," Garr says of the table, which the designer had found in Maine.

"Home is terribly impor-

"In the movies, the era of naturalistic feeling came in with the seventies," says Garr. "The new breed of directors used houses on location. My mousetrap-covered loft in *After Hours* was really in SoHo." The actress's upcoming film is *A Simple Wish*. ABOVE: Pillow fabric in the master bedroom by Ralph Lauren

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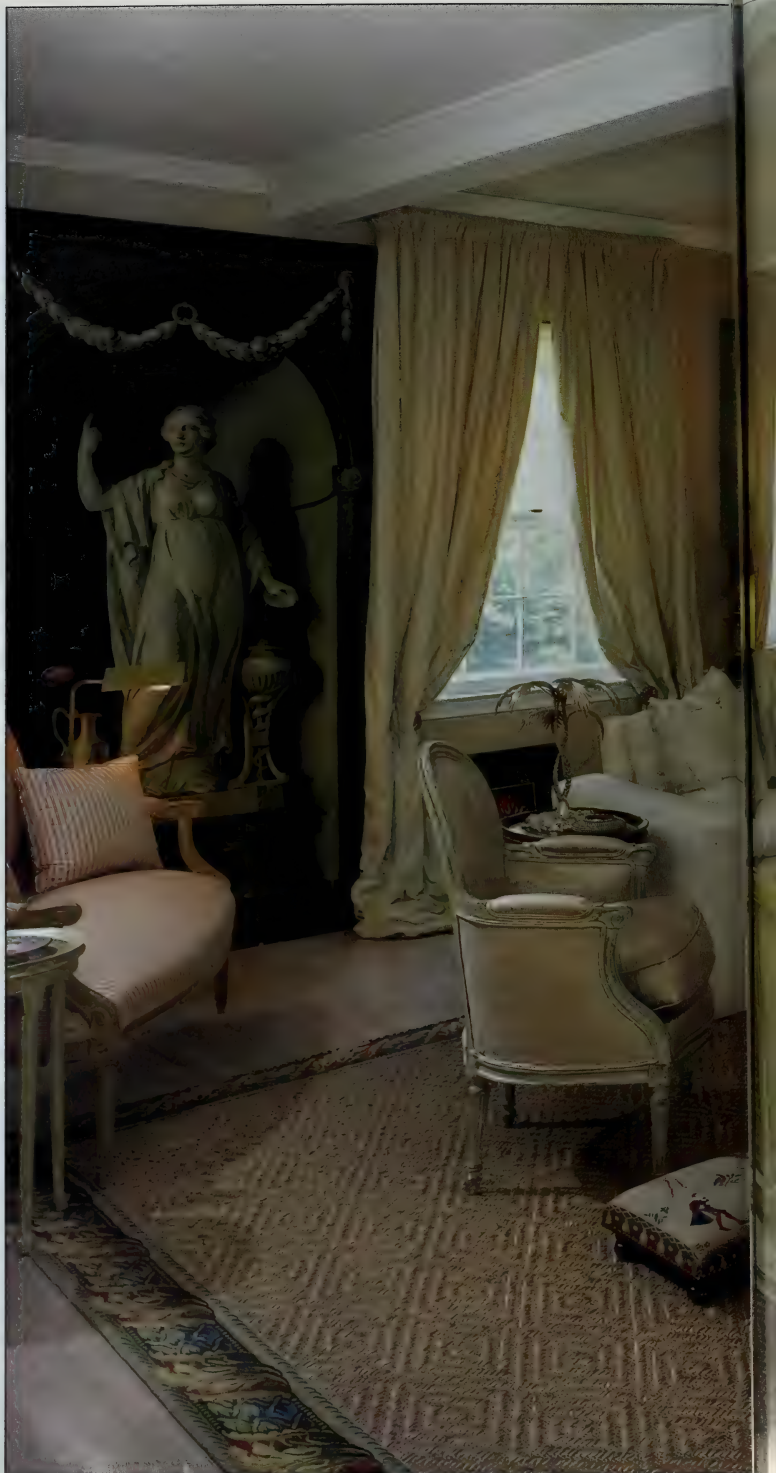
SWEDISH AND LIGHT

ANTIQUES DEALER
LARS BOLANDER'S
EAST HAMPTON
PLACE IN THE SUN

A principal distinction between American and European design is the attitude of non-chalance so often found in Continental interiors. Furnishings and objects are casually, seemingly randomly arranged, as opposed to the usual precision of American interiors. In the residence of Swedish antiques dealer Lars Bolander and his companion, Nadine Kalachnikoff, that laissez-faire approach has been successfully transplanted to East Hampton, New York.

Kalachnikoff, who was born in Paris, is of Russian and Spanish descent, and her exuberance and variety of passions typify what used to be termed *émigré* style. "I'm really a White Russian," she says, referring to the Russian aristocrats who flooded Paris during the 1917 revolution with little in their possession except what they could carry. Her small but exquisite trove of objects and Bolander's eye for arrangement have produced an unusual residence in the Hamptons. "Part of the joy of our house is that we worked on it together," says Bolander. "Although Nadine doesn't consider herself a designer, she has great things from her past as well as innate style and taste."

"It's always evolving," says antiques dealer Lars Bolander of the East Hampton, New York, house he shares with Nadine Kalachnikoff. "There might be a sofa somewhere one day and two chairs the next." **RIGHT:** A permanent fixture over the mantel in the living room is the dog painting, which once belonged to designer Billy Baldwin.





BELOW: A sunny window-seat alcove at one end of the living room "is where we read or talk on the telephone," notes Bolander. On the windowsill, a pair of Art Nouveau candelabra flank a 19th-century French terra-cotta bust.



The house is the smaller of two adjoining properties they bought almost a decade ago. "We never really liked this place," says Bolander. "We'd always planned on living next door, but some people rented it one summer and made us an offer we couldn't refuse." Instead of the neighboring classic shingled house, what they were left with was a sixties house with sliding glass doors. "It didn't have much character, but I figured we could make it work."

Surprisingly, they did relatively little remodeling. The floors were replaced with bleached hardwoods, and the terrace was enlarged. "We live outdoors from early spring until October," says Bolander. "The terrace is furnished like an indoor room, with rugs, paintings and upholstered furniture. Rain or shine, everything stays outside."

"I never use sharp, strong colors," Bolander says. "I think paintings come off much better on muted walls." RIGHT: He chose a pale mustard shade for the kitchen, where 19th- and 20th-century European still lifes occupy one wall.







ABOVE: "I painted it, and it turned out to be a disaster, so I covered up the walls with oatmeal-colored fabric," says Bolander (below) of the French-inspired master bedroom. "But I did discover that fabric walls work nicely to soften a room."



In the living room, neutral walls form a backdrop for the furnishings and paintings. "I think soft tones set off objects better," says Bolander. The painting over the mantel once belonged to legendary decorator Billy Baldwin. "After I bought it, Baldwin saw a photograph of it in a magazine," says Kalachnikoff. "He'd wondered what had happened to it and phoned me. All I could think was, My God, Billy Baldwin is calling me!"

Bolander's design philosophy is based more on the idea of creating vignettes than on working from a master plan. "Color comes first, then lighting, furniture and draperies," he says. "I get a picture in my head of how I see the room, how it will function. But I do think that draperies make a room. You can have a room with very little in it, but beautiful draperies can light it up like a fine painting."

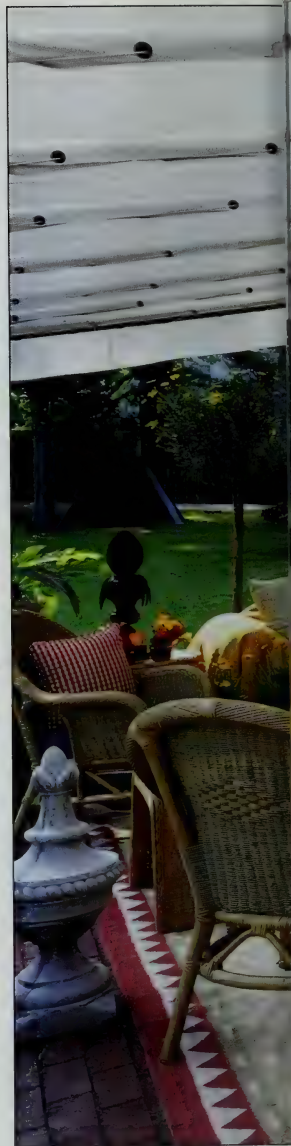
His approach to the living and dining rooms is both pragmatic and romantic. "The room and its use does dictate the decoration," he says. "But the living and dining rooms are very moody, almost Venetian in feel. They function, but they still retain an aura of dreaminess."

"I suppose my Swedish nature is what compels me to combine the practical with a touch of fantasy," he continues. "Swedes have a reputation as a stuffy

people, but they're much more passionate than is commonly thought."

Meals are important to the couple. Kalachnikoff is an accomplished chef who likes nothing more than to invite twenty or more over for paella. When they entertain, the kitchen becomes the nexus of the house. The walls are hung with still lifes that all relate to food, and a large island encourages socializing while Kalachnikoff cooks.

In the master bedroom, serenity is paramount. "We wanted a restful room,"





says Bolander, "so I had the walls covered with a beige fabric and used muted linens and carpeting. The two French chairs in their original fabrics are rather threadbare, but I don't always like to recover things, and I never regild. You lose the sense of history in the piece."

Of course, being an antiques dealer poses a special challenge. "Things are always coming in and out of the shop and the house," says Bolander. "There are a few things I'll never let Lars sell, like the Italian side table in our bed-

room," adds Kalachnikoff. "But the changes don't bother me; I've just learned not to get too attached to anything. He is a bit of a maniac—I go to bed, and when I wake up he's spent the entire night rearranging furniture."

To this charge, Bolander merely shrugs. "I like to move things around," he says. "When you get something new, it changes everything. And I don't like static design. After all, with decorating, you should always bring your sense of humor with you." □

"We use the terrace all summer, even if it's pouring rain," says Bolander, who laid carpets, hung paintings and placed furnishings under a weatherproof awning off the living room. "Because it's open to the garden, the space feels endless."

A SONOMA VINTAGE



ITALIAN FLAVOR IN THE HILLS OF NORTHERN CALIFORNIA

"We built the house with multiple levels to best orient it to its steep site and to make the most of the views," says architect Sandy Walker, who

collaborated with interior designer Suzanne Tucker on Gary and O. J. Shansby's hilltop residence set amid 360 acres in Sonoma, California.





An amiable rivalry simmers between California's Sonoma and Napa valleys, tucked side by side in the folds of the coastal mountains north of San Francisco. Napa fanciers love the parade of vineyards marching tidily across the flatlands, interrupted only by imposing houses, vine-covered wineries and renowned restaurants. Sonoma's fans praise the rural atmosphere of their county, source of some of the state's finest wines, foodstuffs and flowers.

San Francisco residents Gary and O. J. Shansby first chose Napa as their week-

end retreat, settling into a spacious house decorated by one of the Bay Area's top designers. In 1995, however, they left Napa for Sonoma.

"I told everyone that I couldn't afford the clothes anymore," Gary Shansby says with a laugh. "But the real reason was the land."

The land is three hundred and sixty acres of hillside with a view of the southern Sonoma Valley stretching as far as the glittering waters of San Francisco Bay. When the Shansbys bought it, it was undeveloped except for a large pond made by the Army Corps of Engi-

"The overall feeling is that of a relaxing country house in Tuscany," says Tucker. "There's also a sense of age, both inside and out." ABOVE: Centuries-old Italian roof tiles crown the plaster-faced structure, which fronts an entrance courtyard shaded by imported cypresses.

OPPOSITE: "The living room is so expansive that I divided it in half and fashioned an intimate seating area near the fireplace," notes Tucker, who found the massive carved stone mantelpiece in France. The Charles II turned-leg oak table is from Ed Hardy.





neers. Coyotes, wild boar, deer and red foxes roamed a rough terrain spotted with live oaks and impenetrable thickets of blackberry and poison oak, only forty-five minutes by car from the toll plaza of the Golden Gate Bridge.

Persuading this untamed wilderness to accept the house of their dreams was a formidable task. The Shansbys put together a highly talented team and asked that its members collaborate closely from the start. The architect was Sandy Walker of San Francisco, whose Mediterranean-style projects included Napa Valley's luxurious Auberge du Soleil. Mai

Arbegast, one of northern California's most prominent landscape architects, agreed to plant the site, and Suzanne Tucker, who once worked for Michael Taylor, was put in charge of the interiors.

Gary Shansby and Sandy Walker hiked up the hill, following deer trails through the brush until they found a place that offered both a spectacular view and protection from the winds. Setting the house into the slope was a primary concern, and the sculpting of the property was determined by both Walker and Arbegast, who began planting tall trees even before construction began.

ABOVE: "The challenge in the dining room was how not to throw the wonderful symmetry and scale off kilter by the placement of furnishings," explains Tucker. The antique beams were brought in from Nevada. Michael Taylor Designs chairs and walnut plank-top table.

"It was important to create texture throughout—for example, by the use of wood, plaster and certain fabrics," says the designer. "Otherwise things would have been too refined." OPPOSITE: "The living area off the kitchen is the heart of the house." Cowtan & Tout ikat pillow fabric.





LEFT: "They didn't want a formal villa," says Tucker, far right, who is seated with the Shansbys. BELOW: "I shied away from strong colors in the master bedroom in order to let the space be as calm and soothing as possible. Looking out at the garden creates peace as well."

"When the Shansbys purchased the land, it was wild and untamed," recalls Tucker. "It was all brush and wildflowers. Everything, from the roads to the water and power, had to be put in." RIGHT: A low stone wall rims the lawn. Mai Arbogast was the project's landscape architect.



The Shansbys knew the inspiration for the house would be Italy, although they did not want the formal geometry of a Palladian villa. Instead, they had in mind the mixture of forms, levels and rooflines that one might find in an Italian country house that had been expanded and rebuilt many times. Given the size of the residence, one can also see a resemblance to a small Italian hill

town, with the entrance hall as the piazza and the wings branching off toward the bedrooms and the kitchen as *vicoli*, tiny village streets with uneven steps.

"The house was supposed to wander along the hillside," Walker explains. "There's not one ninety-degree angle."

The owners were also adamant that the place look old and established when they move in. The process of instant

aging was aided by a pioneer called Snowshoe Thompson and a shipload of eight-hundred-year-old tiles from Italy.

"I told our contractor to hunt for old beams of western wood, not eastern wood. I figured he'd find them in Wyoming or Montana or Nevada," recalls Gary Shansby. A specialist in this kind of search found the right cache of massive beams in Reno, Nevada, remnants of a



barn erected by Thompson, who was best known for snowshoeing across the Sierra Nevada in winter to deliver the mail.

Crates of roof tiles were discovered in Italy. They came from different houses and are in a range of warm colors. Each tile is the size and shape of a man's thigh, because each maker formed the clay by curving it around his upper leg. To the surprise of the residents, the tiles

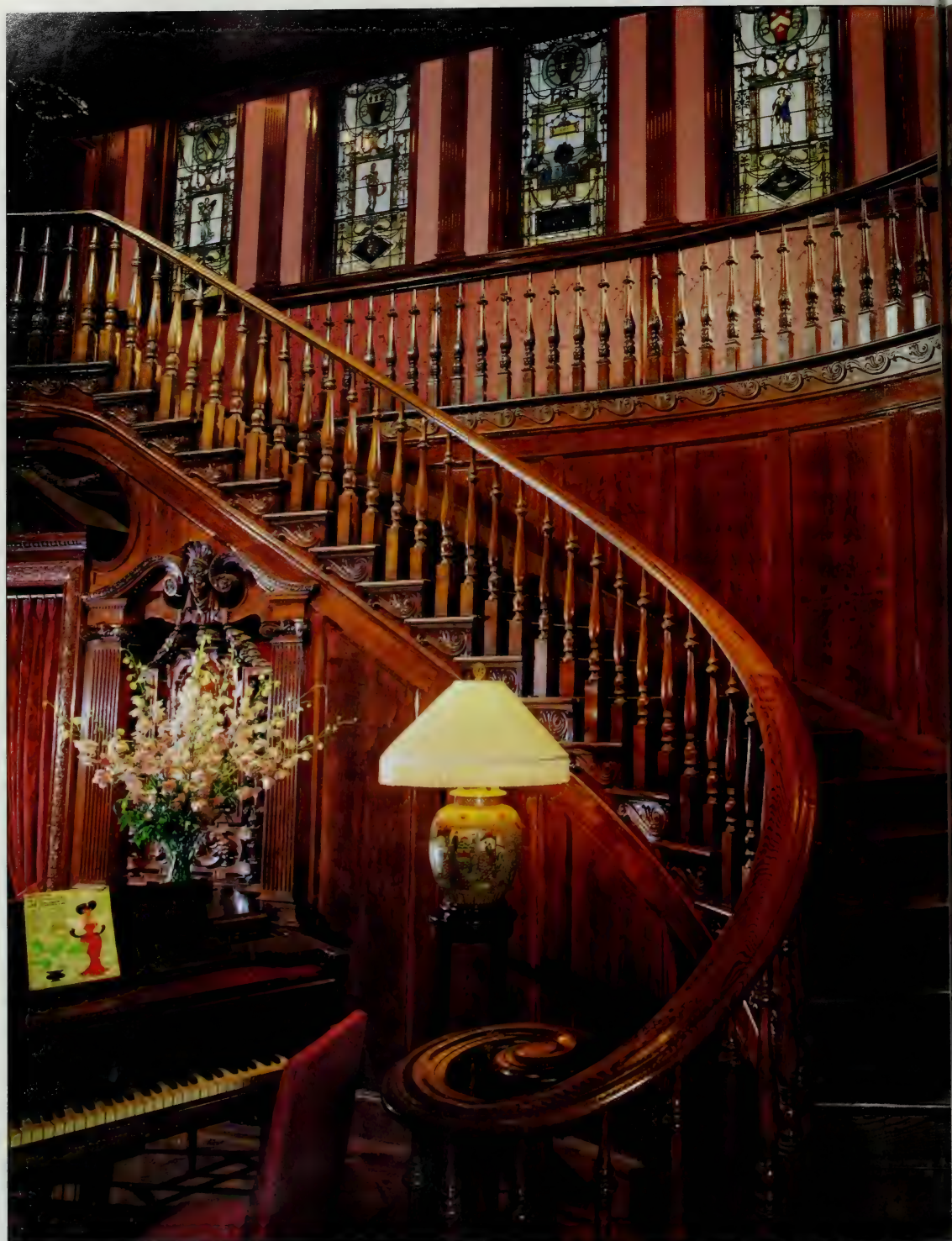
turned out to have even more character—when the first rain fell, they blossomed with lichen and moss.

As for the interiors, the Shansbys knew exactly what mood they were after. "They didn't want an Italian villa or a farmhouse," says Tucker. "It was not to be super formal, but it wasn't supposed to be funky either."

To achieve this end, she used interest-

ing materials in a simple, straightforward way. The travertine in the entrance hall is cut across the grain in larger-than-usual squares and laid in an irregular pattern. Some of the floors are crafted from what Gary Shansby describes as "the cheapest grade of oak, scraped and beaten with chains." Instead of shiny brass fittings, oil-rubbed bronze handles and rusted iron

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AN AMERICAN CLASSIC

PRATT INSTITUTE PRESIDENT THOMAS SCHUTTE AT THE HISTORIC CAROLINE LADD PRATT HOUSE IN BROOKLYN

*Interior Design by Ronald F. Wagner, ASID, and Timothy Van Dam
Text by John Loring/Photography by Billy Cunningham*



"We had to balance a historic past with contemporary needs," says Ronald Wagner, who, with Timothy Van Dam, created a private apartment at the Caroline Ladd Pratt House in Brooklyn for Pratt Institute president Dr. Thomas F. Schutte and his wife, Tess (right).

LEFT: Stained-glass windows by John La Farge overlook the reception hall's grand staircase. ABOVE: "We placed the Schuttes' collection of painted American furniture in the living room and throughout," notes Wagner. Schumacher fabric on the Chippendale wing chair.

Charles Pratt, known as "the richest man in Brooklyn" when he died, was a quiet, philanthropic entrepreneur who, during a relatively brief career, established a world-renowned kerosene refinery, founded Pratt Institute, one of America's finest schools of design, and opened the first free public library in Brooklyn.

On October 15, 1874, the forty-four-year-old Pratt sold Charles Pratt & Co. of Greenpoint, Long Island—pioneer manufacturer of Pratt's Astral Oil ker-





osene and Pratt's Spirit gasoline—to John D. Rockefeller, thereby obtaining a major stake in Standard Oil, which was soon to become one of the most profitable enterprises in the United States. Thirteen years later, on October 27, 1887, Pratt inaugurated Pratt Institute on Clinton Avenue in Brooklyn with a class of twelve students. Following his belief in self-help and self-reliance, he created his school to train “skilled artisans, foremen, designers and draftsmen.”

By 1891 Pratt had endowed his college with \$4.15 million (a vast fortune for the time) and a twenty-five-acre Brooklyn campus; today it educates more than thirty-five hundred undergraduate and graduate students.

Pratt's second son, Frederic, and Frederic's son Charles both served as presidents of the institute, but today its



LEFT: A circa 1800 portrait hangs in the dining room above Sandwich glass candlesticks and a French porcelain urn set on a transitional Chippendale birch chest from New Hampshire. Federal-period shield-back chairs are arranged around the Chippendale table.

TOP: Aligned on the dining room mantel are 19th-century Chinese jars, a circa 1825 pillar-and-scroll clock from Connecticut and 17th-century candlesticks. ABOVE: Circa 1800 New England fanback Windsor chairs with original paint flank the kitchen/family room window.



destiny is no longer presided over by a member of the family. The school is headed by Dr. Thomas F. Schutte, who lives in the same majestic Italianate villa that Frederic Bayley Pratt built for himself in 1896–97 and that both he and his son occupied during their tenures.

The original Victorian furnishings, provided by New York's then leading interior design firm Pottier and Stymus, are long gone. In their place in the president's second-floor living quarters, Schutte and his wife, Tess Lansing Schutte, have installed an extraordinary collection of early American furniture and decorative objects that would have made Charles Pratt—whose father, Asa Pratt, was a cabinetmaker—feel quite at home.

The couple began collecting when they were first married. "My wife is from New Orleans," says Tom Schutte. "While visiting one of her sisters, we were taken by the phenomenal charm and character of the city's old quarters."

"My grandparents had a house full of Victoriana and Arts and Crafts, which as a child I had a passion for," says Tess Schutte. "I never knew what I was dealing with, but I liked it. In the name of creativity, they'd let me reorganize their house."

"Inspired by New Orleans," she continues, "we went to a thrift shop and bought a Victorian oak washstand. We felt it was a very grand piece of furniture after we'd added a marble top. It may not have been much, but it got us started."

"We even got a dealer's license," Tom Schutte recalls. "We were reading every magazine on antiques, and even with our limited maturity, we were able to assess which dealers would have our interests. We'd find pieces in Maine or Pennsylvania and have them shipped to Boulder, Colorado, where I was working on my Ph.D. The process was of buying, selling and putting money back in the bowl to buy some more, always improving."

"We got stripping furniture out of our systems very early on with the washstand. I think stripping furniture is one of the worst diseases to infect America. You see, original surface is very important. We now strive for perfection in our choices, so we have to pass up practically everything we see. If a piece has been resurfaced, we have to ignore it."

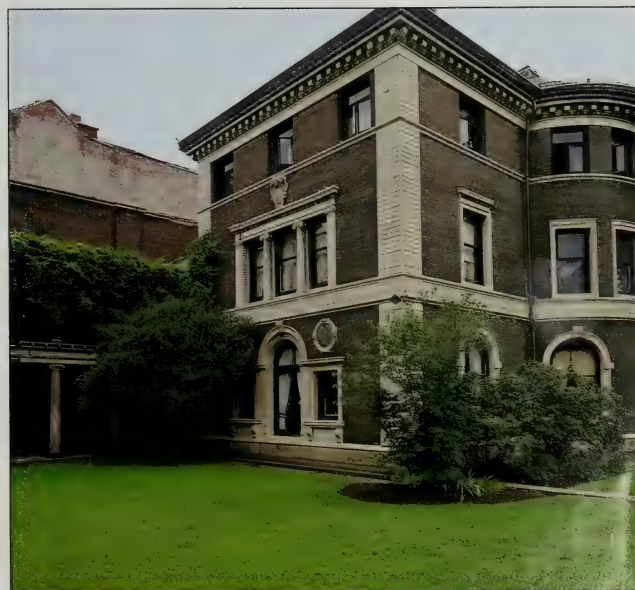
The magnificent neo-northern Italian Renaissance-style house that the Schuttes live in was designed by the

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LEFT: "We designed new elements to be harmonious with the old, such as the master bedroom plasterwork," explains Wagner. The circa 1810 tester bed is Sheraton style. ABOVE: Northeast Indian baskets are stacked before a mid-19th-century watercolor portrait.

BELOW: The northeast façade "showcases the neo-northern Italian Renaissance style adapted by the firm Babb, Cook and Willard," says Tom Schutte. The 1896–97 house was constructed with gray St. Louis brick, white Milford granite and South Dover-marble trim.





ARCHITECTURE
NEW YORK PRIMARIES
BOLD FORMS FOR AN ARCHITECT'S OWN BRIDGEHAMPTON RESIDENCE



*Architecture by Preston T. Phillips
Text by Pilar Viladas
Photography by Paul Warchol*

The geometric solids that make up architect Preston T. Phillips's Bridgehampton, New York, residential compound—the red-and-

yellow house and the blue pyramidal studio—are, he says, “elemental shapes that are both grounding and liberating in how I live and work.”



ABOVE: The fiberglass panels that join the two sections of the house "add a certain kinetic quality," Phillips notes. Marked by the colored squares on two sides and overhead, the double-height entrance atrium is on axis with the dining terrace.

Among the shingle and clapboard cottages that crowd the woods and one-time potato fields of Long Island's Bridgehampton, architect Preston T. Phillips's house is a surprise. What emerges at the end of his winding, tree-lined driveway is no tasteful

exercise in contextuality. Instead, a bright red cube knitted to a yellow box by a red-and-yellow checkerboard seam stands a short distance from a brilliant blue pyramid. At first glance it looks like a child's exuberant drawing of a house; in reality it is a sophisticated, considered design by an ar-

OPPOSITE: The living room "thrusts itself into the landscape," says Phillips, who set the Corian surround behind the built-in sofas level with the garden. Black anodized-steel framing reinforces and defines the sloped roof and wall.





"As dictated by Kandinsky, I used yellow but used it sparingly," Phillips says. **RIGHT:** The composition of planes edging the dining area includes the sliding red door to the guest bedroom. The portrait of Roy Lichtenstein is by John MacWhinnie; the acrylic is by Tom Slaughter.

chitect who knows his craft.

When flying over the Hamptons one day, Phillips was captivated by the sight of the sun glinting off a pond in a heavily wooded area. It took him a year to find that pond again—the place was so overgrown—but his perseverance paid off. Phillips knew that the gently rolling oasis would be the perfect site for the vibrant, sculptural buildings he had in mind for his residence and studio. "I couldn't see this house plunked down in the middle of a field," he says. "I wanted it to appear from out of nowhere, like Fallingwater or Monticello."

From the front, the stucco-covered main structure is almost monolithic. Its solid surface is broken only by the fiberglass panels, tinted red and yellow, that act as a "zipper," as the architect puts it, uniting the two sections of the house. The red cube contains the living room, dining area and kitchen on the first floor and the master bedroom on the second. The yellow box accommodates a guest bedroom on the first floor and a study above, the latter connected to the master bedroom by a bridge that spans the skylit entrance atrium. The south, side elevation is dominated by a trapezoidal glass enclosure attached to the red cube. This steel-framed,



OPPOSITE: The master bedroom floats above the dining area, open to both the atrium and, on the other side, the living room. The dining area is set off by a 1977 Lynton Wells triptych and a circa 1922 Chinese Art Déco carpet. Floors are beech throughout.

canted roof defines the "sky room," a soaring space, as much greenhouse as living room, that is set a few steps below grade to face directly into the garden.

The interior volumes are meant to appear "totally carved out," according to Phillips. While some walls are painted the same shades as the exterior—the palette of primary colors was inspired by early-twentieth-century art movements such as de Stijl and Russian Suprematism—most are gray or black, the better to visually recede and

provide a foil for the architect's collection of contemporary art. "The black walls have the effect of negative space," he explains. "They come off as unlit voids rather than walls."

In keeping with the spirit of the open plan, there are only two doors inside the house—one for the guest bedroom, the other for the powder room. The master bedroom floats above the first floor, gaining light from the living room and the double-height atrium. A panel of black mesh screening in the

bedroom conceals track lighting, creating a ceiling—visible from the living spaces below—that is opaque by day and translucent at night.

The bold volumes, particularly the living room, reveal the influence of Phillips's mentor, the formidable modernist architect Paul Rudolph. Phillips joined Rudolph's office in New York following architecture school at Auburn University ("I went to see the chapel he designed in Tuskegee," he recalls, "and it knocked my socks off. I knew that was

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"I chose the colors and forms for their purity and timelessness," says Phillips, who also designed the landscaping. "The pieces had to respond to the site's primal character." The silver-coated glass of the "sky roof" is reflected in the pond, where a Lowell Nesbitt sculpture is displayed.





"At night," Phillips says of the uplit front façade, "the scale is such that you can't tell its size, and that makes it wonderfully mysterious."

I FIND THE GREAT THING IN THIS WORLD
IS NOT SO MUCH WHERE WE STAND, AS IN WHAT DIRECTION WE ARE MOVING. - Oliver Wendell Holmes, Jr.



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T A H O E

LIKE A ROCK

continued from page 103

Despite Washington State's often chilly weather, there's a tropical warmth in the interior's amber and gold tones.

The living room, in particular, with its twenty-five-foot paned windows, huge bamboo birdcage and massive palms, seems to touch on some imagined colonial past. "I like having that ethnic, you're-on-a-vacation look—I like having the formality without being formal," says Benson.

Even deep in Kenny G territory, in a mahogany-paneled office and library that's full of music awards and photographs of his friend President Clinton, Lyndie Benson's influence can be felt. On a bookstand is a nineteenth-century edition of Shakespeare's plays that she found in a Los Angeles shop. "Kenny doesn't care much about Shakespeare," she says. "He said, 'Can you please move this? I can't get to my fax machine.'" What he does care about, very much, is down the hall—his state-of-the-art recording studio, where he spends hours laying down tracks for his albums (the last one took two years).

Some of the house's features aren't apparent to the casual visitor: Benson has a walk-in closet the size of a small bedroom, and two of the most extraordinary rooms are his-and-her baths. She refers to her lavish, perfumed retreat, complete with desk and fireplace, as "my apartment"; her husband's is, by contrast, dark and influenced by Japanese baths. He researched traditional water elements (including a sauna, steam bath, cold plunge and sit-down shower) himself, tracking down fixtures through Japanese catalogues and calling spas the world over to check on ledge heights and other details. (Kenny G offers a surprising explanation for this passion. "I'm actually Japanese," he says with a laugh. "I eat Japanese food. I like everything about Japan and the Japanese people.")

Above all, he is grateful for a house he describes as "fun to live in." It's not every design firm that's mentioned on the liner notes of a CD, but Hendrix and Allardyce are acknowledged on *The Moment* for their work. "Thank you for creating an environment that is truly inspirational. From one artist to another...you guys are the best of the best." It's classic Kenny G. □

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architects had to strike a harmonious balance. "We took advantage of the rarity of a square loft by creating two houses in one on the main floor," Cassell explains. "There was an emphasis on big moves and fine details and on leaving the middle section neutral as a foil to the art."

The west half is divided into a group of rooms that are separated from the living area by a series of sliding screens and solid panels. The master suite, exercise room, child's bedroom, playroom, study and powder room constitute something of a discrete apartment off the vast central space. To stay within the budget, ARO kept the existing kitchen and bathroom cores, which are located in opposite corners of the loft, and left the area around a row of prominent structural columns unencumbered. They also preserved the original wood-strip floor and window frames, a decision based as much on economy as on a respect for the building's history and character.

Architects and clients debated exactly where the line between privacy and exposure should be drawn. For the mostly light-transmitting partitions, they

made of beeswax on a Plexiglas base, in homage to artist Wolfgang Laib, whose beeswax chambers are in the permanent collections of major art museums. It took ARO several months of researching the substance and two weeks of application to achieve a finish as seamless as Laib's: At night and in the late afternoon sun, the panel glows like a sheet of alabaster.

Halfway between the two floors is the library, which is both stair landing and mezzanine. Cassell, himself a gifted metalworker, brought in a pair of artisans to fabricate the blackened-steel bookshelves in this space and the balustrades here and in the dining room. The architect bent a copper tube to demonstrate the correct curve of the handrail and sketched the overlapping joints that would conceal the welds. A composition of such precisely wrought steel detailing and white planes, the library is further enhanced by the sensuous surface of a cork floor.

In contrast, the shell of the lower level has been left relatively untouched. Used primarily as a high-ceilinged gallery for rotating artworks, this floor also incorporates a guest suite and sit-

From the texture of the scarred wood floor to the dull glint of cold-rolled steel, a subtle tactility prevails.

considered sixty materials, including a stainless-steel mesh, before choosing a cotton that resembles a theatrical scrim: translucent when lit from within, opaque otherwise. Drop ceilings, which conceal the heating and cooling systems, bring good proportions to these small rooms, while the columns now read as a unifying portico.

Distinctive materials define the rooms on the east side of the living area. From the texture of the scarred wood floor to the dull glint of cold-rolled steel, a subtle tactility prevails. The dining room's floor is of leather tiles cut in an elliptical, mathematically inspired pattern to resist curling. One of that intimate space's two partial-height screens is

ting areas. Pivoting doors of sandblasted glass at the sleeping area take it from a private to a public zone and serve as a filmy backdrop to the large-scale paintings on display.

Throughout the loft, the translucency of the screens has a layering effect that constantly surprises. Dramatic shifts of scale are achieved through the ambiguity of these divisions, which play off and highlight every corner of the cavernous space, so that it appears even more dimensional and complex than it is. Tall windows at either end of each floor provide abundant natural light—making it easy to imagine that the setting is somewhere far removed from the heart of a teeming city. □

VINEYARD VARIATIONS

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The three chimneys provide focal points to the interior. Two of them have back-to-back hearths: Fireplaces join the family room and the kitchen and, at the other end of the first floor, the master bedroom and the study. They impart rusticity, and their shallow brick arches are a relief from the dominant squares and verticals of the windows and doors.

The architects devised the second floor as two unconnected sections, each reached by a separate staircase. One side lies directly above the master bedroom and holds a small gem of a library. Its counterpart, which is taken up with two bedrooms and a bath, has a hall overlook that opens onto the living room.

For help in shaping the interior spaces, Fan Ogilvie turned to Lucie Bryant, a Washington, D.C., designer and old friend. Together, they combined family heirlooms with European and early American country antiques, creating an environment of utility, association and easy style that sits well with the architecture. "A good part of the character of the house is in how it's furnished," Rose acknowledges.

The house is one of three related buildings that Thompson and Rose designed for the Ogilvies' five-acre site. At the southwest corner of the property, sixty yards from the residence via a peastone gravel path, the 1,400-square-foot carriage house commands a low hill. Also clad in cedar shingles, it contains a guest apartment, a garage and Donald Ogilvie's woodworking shop. Between the two structures are a croquet lawn and a swimming pool—and the writing shack, Fan Ogilvie's workplace. With an expansive eastern view of the meadow, the tiny cabin is an apt place for reflection.

All through the design and construction, the architects recognized an obligation to the island culture. Says Rose, "There are established ways of building on the Vineyard that make a house undeniably a part of this place, and Maryann and I were very conscious about staying within that context. It was a fun house to do—we permitted ourselves some degree of latitude. Nobody asked us for an expression of ego, and it would never occur to us that we should add a signature totem to what has successfully existed here for a long time." □

CALIFORNIA COOLER

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ker's furniture line and commissioned half a dozen pieces specifically for the house, including, for the living room, a chest with doors covered in goatskin, metal and burlwood. "I thought of it as a sampler," says Hunziker, "so I incorporated a lot of the materials I used throughout the house."

Next to the living room is the library, "which is intended to be a departure from the rest of the house," says Hunziker. "I brought in deeper colors and strong accents of steel, wood and leather—I think a library should be richer and more intimate than other rooms." A pair of leather chairs are arranged in front of the fireplace on a dark antique Bakshaish, and in one corner stands a custom-made games table of nickel-plated steel, Carpathian burlwood and leather. The leather-wrapped bookshelves hold, among other things, four drawings of furniture designed for the clients, including the games table—a housewarming gift from Hunziker.

An informal dining area with two walls of floor-to-ceiling doors overlooks the rear terrace and the swimming pool. The touch of a button lowers wood blinds to lend a Japanese feeling, changing the mood of the room at night. "Because I'm from the Northwest, there's a definite Japanese influence in my work," Hunziker points out. "It comes through in the materials and, particularly, in my palette." A contemporary maple table and chairs center the space.

For the extensive master suite—complete with a large bath, a balcony and a small kitchen—Hunziker created a meditative, neutral-toned interior. Except for the gray-green painted glass-and-maple screen behind the headboard, the furnishings, carpets and linens range from cream to beige. "There's something about putting a bed against a wall that bothers me," says Hunziker. "This is a big room, and I wanted it to be romantic and soothing. The screen encloses the room and reflects the fireplace opposite, but the reflection is soft—it's not the hard, brittle reflection of a mirror.

"I don't know if you can call this house simple," observes Hunziker. "But it does have a certain tranquillity, even though there's a lot going on." □

ST. IVES MODERNISTS

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the "urgency of the cliff-face where solids and fluids meet," as Lanyon once remarked, the surface contours of abandoned tin mines or dynamic aerial views of the landscape after he took up gliding, Lanyon's art is a visual meditation on his personal confrontation with nature.

Patrick Heron, whose critical writings played a key role in the artistic exchange between New York and London in the 1950s and 1960s, painted a series of revolutionary works with vertical and horizontal stripes after returning in 1956 to Eagle's Nest, the house near St. Ives where he had lived as a child. Unique among the St. Ives artists for his use of bright colors, Heron is also noted for his paintings from the early 1960s in which rectangles and circles float over a sea of color, evoking both the organic forms of nature and a vast sense of space.

Terry Frost's abstract canvases are also intricately connected to the landscape of St. Ives. He not only distills specific physical features of the land but also translates motion into rhythms of form and color, whether depicting the rocking of boats in a harbor or a walk along a wharf. His distinctive iconography of circles, semicircles, wedges and arrows recalls the hulls of fishing boats, women's breasts, the elusive English sun and bird tracks.

Roger Hilton, one of Britain's most innovative postwar painters, first came to St. Ives in the mid-1950s, when he produced spare abstractions suggesting the boats and coasts of Cornwall, in contrast with his later figurative works.

Established London artists William Scott and Victor Pasmore also worked periodically at St. Ives, consolidating its ties to the international art scene. Considered both a still-life and an abstract painter, Scott created sensual compositions that reduce utilitarian objects like pots and jugs to spare, elemental forms.

The St. Ives modernists, who formed one of the strongest regional schools in the history of British art, are only now beginning to attract the recognition they deserve. A Tate Gallery retrospective of their work in 1985 and the more recent establishment of the Tate Gallery St. Ives have helped to return these gifted painters to the international stage, offering us a long-overdue glimpse into their revolutionary, earthbound genius. □

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tant to Teri, and to me," says Blake, who grew up in Pennsylvania. "I'm always surprised that I don't see a lot of things from the past in California. Teri and I were living with old country pieces when everybody else was surrounded by sterile white modernism."

Garr's house, on as close to a rural lane as Los Angeles offers, is filled with traces of history: an "obsessive" collection of flower-decked Roseville pottery, a cache of nineteenth-century tables, gaily painted jigsaw toys fashioned by her mother, her Austrian grandmother's version of an American flag—made backwards. "Maybe she thought it didn't matter," Garr says with a laugh. "My mother always said we needn't draw inside the lines."

Both designer and actress share a penchant for the subtle palette found throughout the residence and for things warm and eclectic. Blake easily places primitive American furniture beside reproductions. "This is exactly what I wanted," Garr says, "Spanish style on the outside, folk and Craftsman within." Blake adds, "I think of it as Craftsman and cottage. Whimsical."

That's precisely the spirit of 1920s and 1930s Los Angeles architecture described in West's *Day of the Locust*: the French château next to the Italianate villa next to the English country lodge. "I'm comforted by the different dwelling styles in this town," says Garr. "And I love to poke around them. I want to see if people keep a house true to the time in which it was built. What sort of doorknobs and handles are still there?"

On the subject of houses in movies, Garr says, "You know, the better the artist, the more realistic the set. Things are planted all around to make you understand the person. Which, I suppose, is what a house is."

In the Garr residence, clues of the lived life and the handmade are everywhere: flowered needlepoints ("Cher taught me"), daughter Molly's finger paintings and works by old friends Ed Ruscha and Bruce Conner. Conner's piece contains one word only: "Applause." But that's not what drives Garr.

"I've always coveted a tin sign from an ice cream truck that a friend of mine won't give up. What more could you want at home but 'Good Humor'?" □

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lanterns and chandeliers were custom-made for the house. Hefty chenilles, ikat prints and finely woven leather add texture. When Tucker couldn't find antiques substantial enough for the rooms, she had larger reproductions made.

Architect and designer fought it out over the interior walls, with Walker opting for white and Tucker feeling the need for color to soften the huge spaces. Tucker won that round, and the walls are all hand-smoothed plaster tinted a pale ocher, deepest at the core of the house, lighter in the outer galleries.

The color turned out to be a fitting background for Gary Shansby's collection of Native American art. Initially Tucker worried about the juxtaposition of Italianate architecture and American Indian pieces, but the unusual combination enhances the house's charm and personality. Fine examples of Crow quillwork and Sioux beading, Plains Indian baskets and Apache, Crow and Cheyenne ceremonial costumes are informally grouped along the stepped hallway to the bedrooms.

Outside, Mai Arbegast created another kind of art, a garden filled with powerful effects that stand up to the scale of the house. With the exception of the intimate hedged and walled rose garden, her design is as much forest as garden, with more color coming from foliage than flowers. On a hillside once dominated by California live oaks, she planted some five hundred trees to vary the landscape. Among the additions were redwoods, arranged in small groves along the road to the house, Japanese maples as underplanting beneath the oaks, and olive trees for a shimmer of gray tones.

As a landscape architect, Arbegast looks far into the future. "A garden just begins to take life when I go off the job," she says, "at the point that the house begins a process of deterioration. The garden keeps changing, as do the proportions. As some things get bigger, others appear smaller."

Eventually, she knows, the plants will grow and fill in, making the residence itself, which is solidly ensconced in the forest, seem relatively smaller. The passage of time will only serve to heighten, gracefully and gradually, its sense of place and permanence. "One of our most important goals was to make the house truly belong to its magnificent site," says Suzanne Tucker. "We've done that." □

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was who I was going to work for"). Of his three years with Rudolph, Phillips says, "It was like graduate school every day. He was always teaching." After going off on his own, Phillips spent several more years in New York, doing lofts and commercial projects, before heading out to Long Island to seek "a quieter life."

Not only does he have that, but the commute to work isn't bad either—across the front lawn to an airy, art-filled studio in the blue pyramid. The striking pair of geometric solids occupy a landscape as carefully planned by Phillips as the architecture: "The garden was one of the first conceptual sketches I did," he says. It was designed to offer beautifully framed views of nature from every room. Dogwoods form an axial backdrop for the dining terrace at the rear; a weeping cherry tree "looks like a fountain of water," Phillips observes, against the taut lines of the living room window. The living room also surveys the small pond, which is now home to a nude sculpture by Lowell Nesbitt and is bordered by Japanese yellow flag irises.

The yellow of the house further carries over to the garden with a broad band of daylilies—and, in the spring, what Phillips describes as "fireworks displays" of forsythia. For the architect, the question was, "Where do you want the eye to go?" The property was so dense, "there

At first glance it looks like a child's exuberant drawing of a house.

needed to be a green platform for the house to sit on," he says. "After that, the gardens could be serpentine."

The complex is particularly dramatic at night, when it glows from within. Light punches through the checkerboard and the faceted glazing of both structures, making a lantern-dotted glen. Phillips delights in the fact that, washed by uplights, the house's façade reminds him of the curtain at the Art Déco movie theater in the town where he grew up—proof that even the most committed of modernists is not immune to the charms of the past. □

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firm Babb, Cook & Willard, which later built the better-known Andrew Carnegie mansion (now the Cooper-Hewitt Museum) on Fifth Avenue at Ninety-first Street in Manhattan. The Caroline Ladd Pratt House, named after Mrs. Frederic Pratt, is a massive three-story structure of gray St. Louis brick enlivened with columns, quoins and window enframements of creamy-white polished Milford granite and details of South Dover marble; the whole is capped by a hip roof of Spanish tile. The result is an architectural style that might be more accurately termed "turn-of-the-century American baronial" than "Italian villa."

One enters the house via a two-story, sixty-foot-long colonnade, with Ionic columns on the first level and a wisteria-covered arbor pergola supported by carved limestone caryatids and atlantes on the second. Clearly, the interiors will offer no ordinary architectural or design experience.

This promise is immediately fulfilled by an operatically dramatic reception hall fit for the country villa of a storybook prince or for a performance of *Lucia di Lammermoor*. A curving staircase of carved English oak sweeps down to a baronial hall accented at every possible occasion with fluted pilasters and scroll pediments that frame panels of masks, garlands of fruits and leaves, putti, cartouches, shells and strapwork.

The stairwell and the second-floor hall are ornamented with allegorical stained-glass windows by John La Farge, who, along with Louis Comfort Tiffany, was one of the greatest practitioners of the art of stained glass that the United States has produced. He was the first to use opalescent glass in the manufacture of stained glass. The five panels are considered some of his best work.

The house was refurbished in 1992 by Pratt graduates and partners Ronald Wagner and Timothy Van Dam. With the help of a donation of furniture by longtime Pratt trustee, alumnus and Manhattan dealer Bruce Newman of Newel Art Galleries, the two were able to coax the first floor and its reception rooms back to much of their original grandeur. They reconfigured the second floor into a comfortably vast 4,200-

square-foot apartment for Pratt's president by combining and connecting spaces and redeploying architectural elements. Strong but somber colors were then chosen to balance the ample scale of the interiors.

Tom Schutte finds the colors "calm" and "serene," and they provide an excellent backdrop for his and his wife's richly painted furniture. "There's such a nuanced variety of reds used in the finishes of our antiques that we could catalogue a continuum of reds from salmon-shrimp to an almost purplish burgundy," he says. The colors harmonize gracefully with the wood tones and deep hues of their private quarters.

"There's more to living, however, than furniture," says Tess Schutte. "You need other textures, other colors. At one point we looked around, and we had a lot of furniture with nothing on top of it. And I like detail." So other collections were begun: Native American wood-splint baskets, folk art, chalkware figures, textiles, silhouettes, hooked rugs, American pewter, painted wood boxes, redware ceramics, porcelain and chairs.

"We're very much into chairs now," Tom Schutte adds. "Banister back, ladderback, Windsor. We have attics and storerooms full of inventory."

The Schutte collection's coherence and consistent quality came about because "we've been working on the parameters of what we look for," he explains. "There are more criteria as our knowledge increases. We've seen so many ups and downs in the market, but if we find a piece we want and it meets our specifications, even if it's hideously overpriced—but not outside the realm of affordability—we go on and buy it."

"Unfortunately," Tess Schutte notes, "the things we like sometimes come in clusters."

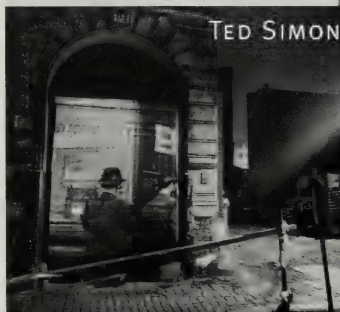
Tom Schutte wrote his dissertation at the University of Colorado on American business ethics. When asked if he feels that the ethics of collecting are different from those of business, he replies, "They're both consistent with my penchant for organizing, defining, staying in focus and with being on the watch for fakes, forgeries and slippery definitions of authenticity." To this, Charles Pratt would have said, "Amen." □

The Gypsy in Me

FROM GERMANY TO ROMANIA

IN SEARCH OF YOUTH, TRUTH, AND DAD

TED SIMON



*"It was my first day alone
on a journey I had
contemplated for so long.
How could it have taken me
most of a lifetime to
arrive in this land, where
half my family originated?"*

—Ted Simon

From a seasoned traveler
and journalist —
an extraordinary 1,500-mile
odyssey across time,
culture, and space that
leads one man to his roots
in a strange, new world.

"Shines

with an understated
brilliance. [Simon] weaves
a vibrant, detailed tapestry
of character and experience;
his discoveries are manifold."

—Kirkus Reviews

RANDOM HOUSE
<http://www.randomhouse.com/>

TO *the* TRADE



KENTON ROBERTSON

EUROPE IN THE TROPICS

They're really not my ideas. I've traveled the tropical belt to find and duplicate them," says Michael Connors (*AD*, July 1997) of **Colonial Legends**, his latest line of furniture for Baker's Milling Road division. The easel chair, with a stylized pierced plume feather back and cane seat, may have been used

as a table. Small pegs on the seat would also hold up a mirror for shaving. "It's campaign furniture, which is multipurpose. It can be collapsed for transportation." When he is looking for antiques to sell privately from his New York loft or to reproduce, Connors typically seeks out colonial furniture. "Explorers from France, Portugal,

Spain, Holland and England coupled their European tastes with the indigenous aesthetics to form truly unique furniture." A mahogany settee (above) blends Regency forms with Indian carving techniques, such as scroll cabriole legs and pierced cresting. Milling Road, 329 N. Hamilton, High Point, NC 27260; 704-634-9643.

REVIVED ARCHIVES



THE MUSEUM OF PRINTED TEXTILES

After two years of renovation, the **Museum of Printed Textiles** at Mulhouse in Alsace has reopened its archives of textiles (left) dating back to the 1760s. While the museum's collection includes 50,000 textiles, such as shawls, from the 18th through the 20th centuries, only a fraction of the collection is on view at any one time, due to its fragile condition. Musée de l'Impression sur Etoffes, 14 rue Jean-Jacques Henner, 68100 Mulhouse; 33-3-89-46-83-00.

HOOKED ON COUNTRY

Richard and Mollie Mulligan's clients no longer have to trek to Sunset Cottage in Los Angeles to order early American painted furniture reproductions, folk art and rugs. The Mulligans are going into showrooms, beginning with San Francisco. **Shears & Window** started with just a few pieces and has expanded into an entire room of **Richard Mulligan** furnishings (below), including a Mackintosh-inspired outdoor bench and a carved Eastlake table. Now the Mulligans are looking into spaces in Chicago and New York for their East Coast devotees, **William Hodgins** and **Naomi Leff** among them, and they're in the process of putting together a catalogue. Shears & Window, 101 Henry Adams St., San Francisco, CA 94103; 415-621-0911.



JOHN O'HEA

TO^{the}TRADE

IN THE SHOWROOMS



● **Old World Weavers**
Piona at Old World Weavers (212-355-7186) is a print on cotton of white roses on green leaves against a background of small white roses and green vines on white. *Balbiano* has similar color combinations, but the design is a large country bouquet of roses, anemones, hydrangeas and daisies. *Sarab Bernhardt* is an Art Déco damask pattern of stylized flowers in blue purple against a geometric background of brown on rose.



Malmaison (above), a woven silk fabric from Clarence House

● **Clarence House**
Clarence House (212-752-2890) has a woven silk fabric called *Malmaison* with a design of palm fronds and stars. It was woven by the same mill in France that first created it for Josephine's house, Malmaison.

● **Lee Jofa**
Antique toiles at **Christopher Moore's** London shop on Cheyne Walk are being handled by Lee Jofa (212-688-0444). *Trianon* is a pastiche of 18th-



Trianon (above right) from Christopher Moore at Lee Jofa

Pictura (right) from Sahco Hesslein, available at Bergamo

Balbiano (left), a print on cotton by Old World Weavers



COURTESY MANUEL CANOVAS

Dauphine (below left), a new print from Manuel Canovas

Venezia (below right) from Jason D'Souza at Nancy Corzine



COURTESY JASON D'SOUSA

century toile images of Versailles showing Marie Antoinette as a shepherdess. *Cbolet*, printed by Petitpierre & Cie in Nantes in 1825, shows scenes from the life of Lycurgus, a 9th-century B.C. legislator of Sparta. Also at Lee Jofa is *Paysage Print*, with chinoiserie images of vines, flowers and birds, all printed on burlap.

● **Manuel Canovas**
Manuel Canovas (212-752-9588) has an updated version of an 18th-century fabric called *Dauphine*, a freehand sketch of flowers, vines and ribbons.

● **Bergamo**
Bergamo (212-888-3333) has *Pictura* from Sahco Hesslein, which it represents—a print of a medallion enclosing pines against a bay with a volcano in the distance; a companion fabric, *Toscana*, has Neoclassical buildings and pines framed by stylized draperies.

● **Jason D'Souza**
Jason D'Souza, who has a showroom in London's Chelsea Har-

bour Design Centre and is represented in the U.S. by **Nancy Corzine** (310-652-4859), has hand-printed designs on linen. The Toscana Collection includes *Venezia*, a classic damask image of scrolls and flowers. The new Royale Collection has *D'Orsay*, which has a diaper pattern of laurel leaves with rosettes in the middle of each diamond, and *Chevalier*, a Louis XVI design of urns, cornucopias and ribbons, spilling over with roses. □



COURTESY BERGAMO

A listing of the designers, architects and galleries featured in this issue

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ISRAEL SACK, INC.

730 FIFTH AVENUE
NEW YORK, NEW YORK 10019
212/399-6562

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WEST TOWNSEND, MASSACHUSETTS 01474
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KIRTLAND H. CRUMP

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MADISON, CONNECTICUT 06443
203/245-7573
By appointment

SOTHEBY'S

1334 YORK AVENUE
NEW YORK, NEW YORK 10021
212/606-7000

**STANLEY WEISS COLLECTION
TILDEN-THURBER CO.**

292 WESTMINSTER STREET
PROVIDENCE, RHODE ISLAND 02903
401/272-3200

Pages 78-87:

JIM JENNINGS ARCHITECTURE

25 BRUSH PLACE
SAN FRANCISCO, CALIFORNIA 94103
415/551-0827

GARY HUTTON DESIGN

2100 BRYANT STREET
SAN FRANCISCO, CALIFORNIA 94110
415/282-4787

DELANEY, COCHRAN & CASTILLO

156 SOUTH PARK
SAN FRANCISCO, CALIFORNIA 94107
415/896-2998

Pages 96-103:

HENDRIX/ALLARDYCE

335 NORTH LA CIENEGA BOULEVARD
LOS ANGELES, CALIFORNIA 90048
213/654-2222

LANDRY DESIGN GROUP, INC.

11333 IOWA AVENUE
LOS ANGELES, CALIFORNIA 90025
310/444-1404

Pages 104-109:

ARCHITECTURE RESEARCH OFFICE

180 VARICK STREET
NEW YORK, NEW YORK 10014
212/675-1870

Pages 110-117:

THOMPSON AND ROSE ARCHITECTS

1430 MASSACHUSETTS AVENUE
CAMBRIDGE, MASSACHUSETTS 02138
617/876-9966

LUCIE BRYANT & ASSOCIATES

3414 VOLTA PLACE N.W.
WASHINGTON, D.C. 20007
202/965-0387

Pages 118-123:

TERRY HUNZIKER

100 SOUTH KING STREET
SEATTLE, WASHINGTON 98104
206/467-1144

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AND PARTNERS, INC.**

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COSTA MESA, CALIFORNIA 92626
714/549-2207

LIFESCAPES INTERNATIONAL, INC.

4930 CAMPUS DRIVE
NEWPORT BEACH, CALIFORNIA 92660
714/476-8888

Pages 124-129:

ADELSON GALLERIES, INC.

THE MARK HOTEL
25 EAST SEVENTY-SEVENTH STREET
NEW YORK, NEW YORK 10021
212/439-6800

ANDRE EMMERICH GALLERY

A DIVISION OF SOTHEBY'S
41 EAST FIFTY-SEVENTH STREET
NEW YORK, NEW YORK 10022
212/752-0124

BERNARD JACOBSON GALLERY

14A CLIFFORD STREET
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44-171-495-8575

**PETER NAHUM AT THE
LEICESTER GALLERIES**

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LONDON SW1Y 6PY, ENGLAND
44-171-930-6059

PAISNEL GALLERY LTD.

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DUKE STREET, ST. JAMES'S
LONDON SW1Y 6BU, ENGLAND
44-171-930-9293

Pages 130-135:

KARIN BLAKE DESIGNS

49A MALIBU COLONY
MALIBU, CALIFORNIA 90265
310/456-8010

ANN MARSHALL

213/656-4981

Pages 142-149:

WALKER & MOODY

2666 HYDE STREET
SAN FRANCISCO, CALIFORNIA 94109
415/885-0800

TUCKER & MARKS

3239 SACRAMENTO STREET
SAN FRANCISCO, CALIFORNIA 94115
415/931-3352

MAI K. ARBEGAST

LANDSCAPE ARCHITECT
1330 SPRUCE STREET
BERKELEY, CALIFORNIA 94709
510/841-9067

Pages 150-155:

**WAGNER VAN DAM
DESIGN & DECORATION**

853 BROADWAY
NEW YORK, NEW YORK 10003
212/674-3070

Pages 156-164:

PRESTON T. PHILLIPS

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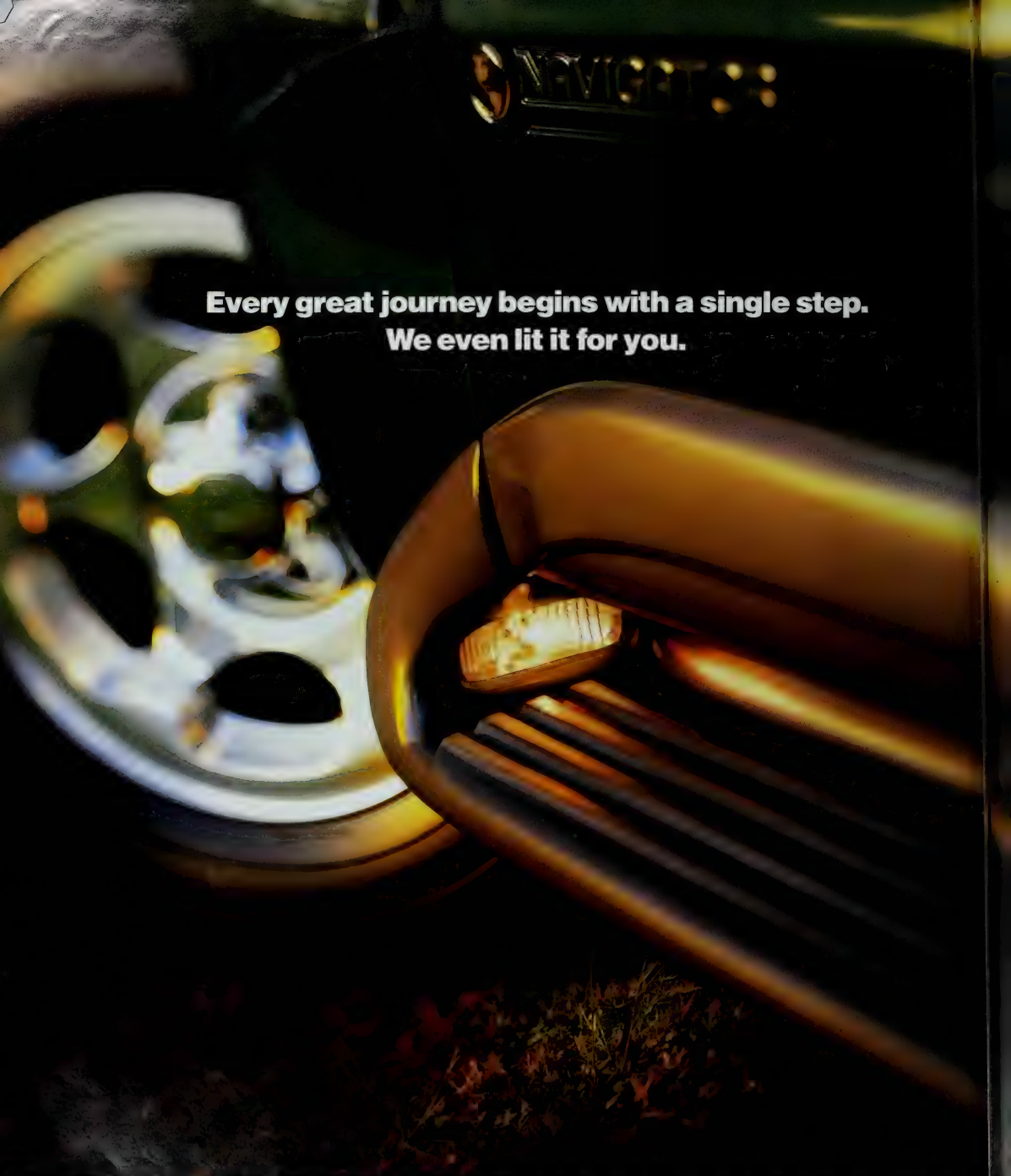
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SEPTEMBER 1997



COVER: The residences of, clockwise from upper left, Diana Phipps (page 182), Mario Buatta (page 158), Juan Montoya (page 232) and Hilary Heminway (page 218). Photography by Christopher Simon Sykes, Scott Frances, Billy Cunningham and Roger Wade. ABOVE RIGHT: Mica Ertegun's New York town house. Photography by Michael Moran. See page 166.

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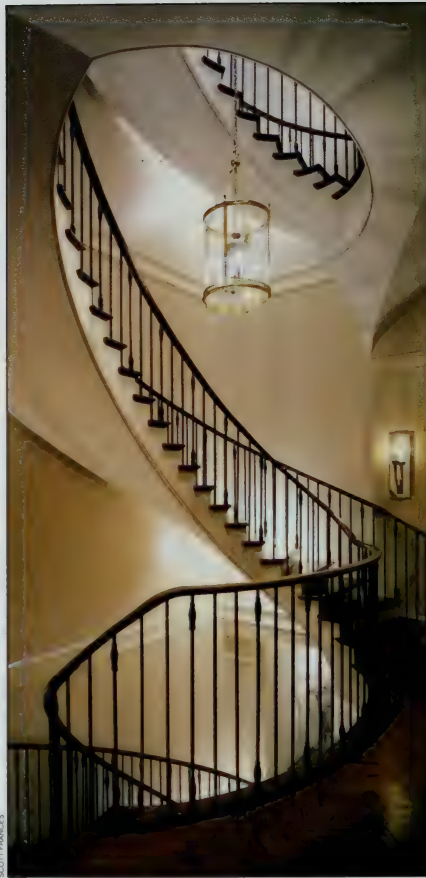
Sonia Rykiel

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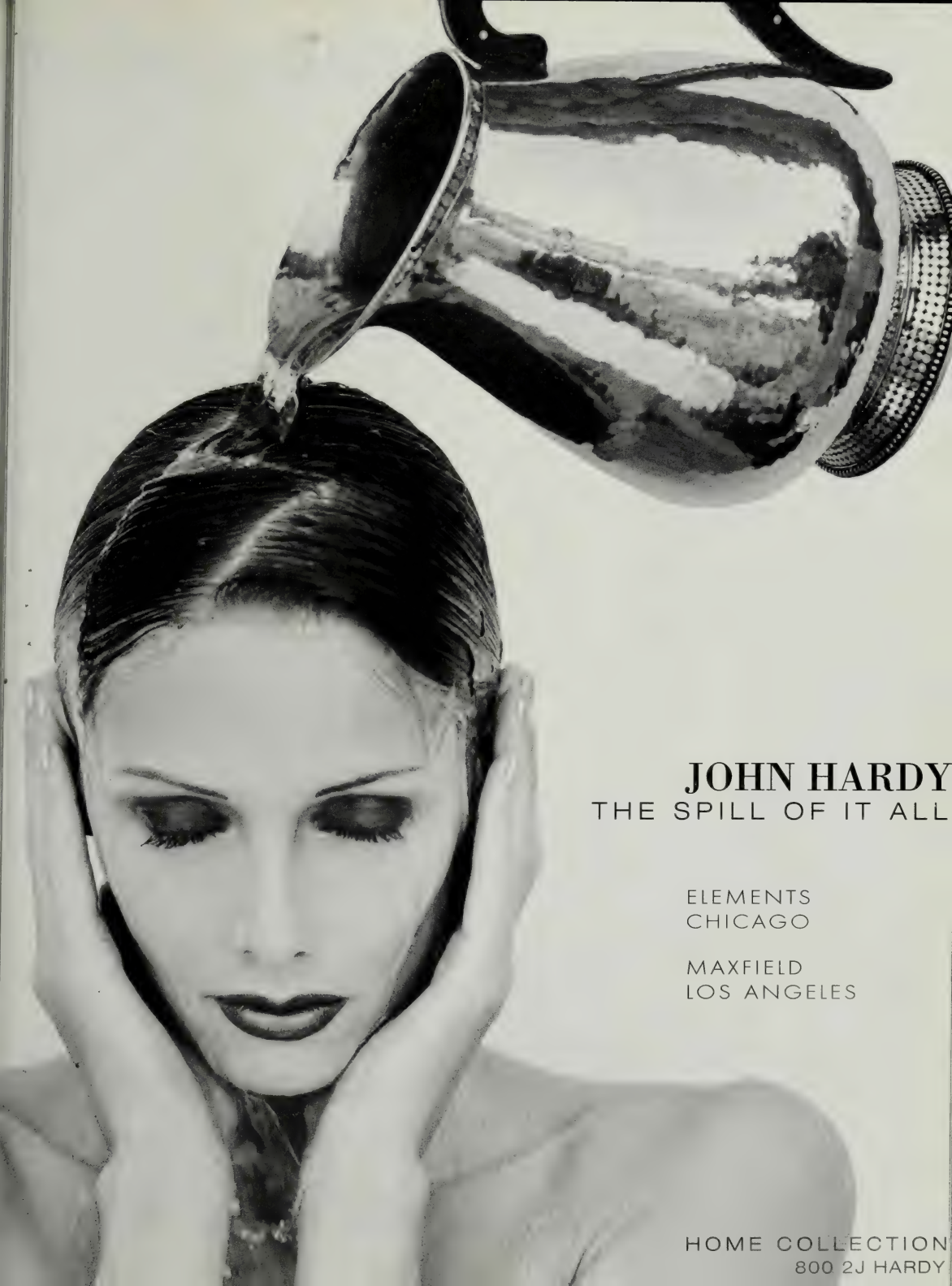
SCOTT FRANCES

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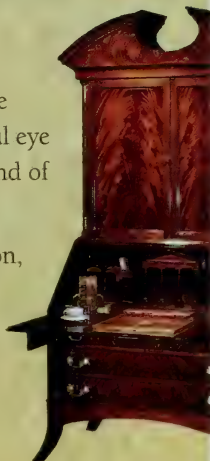
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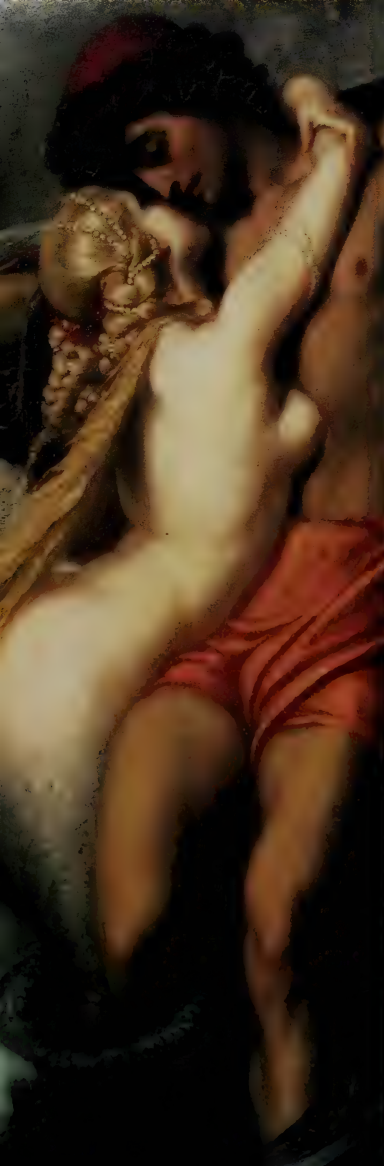
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Beauty goes on forever. - Sally Sirkin Lewis

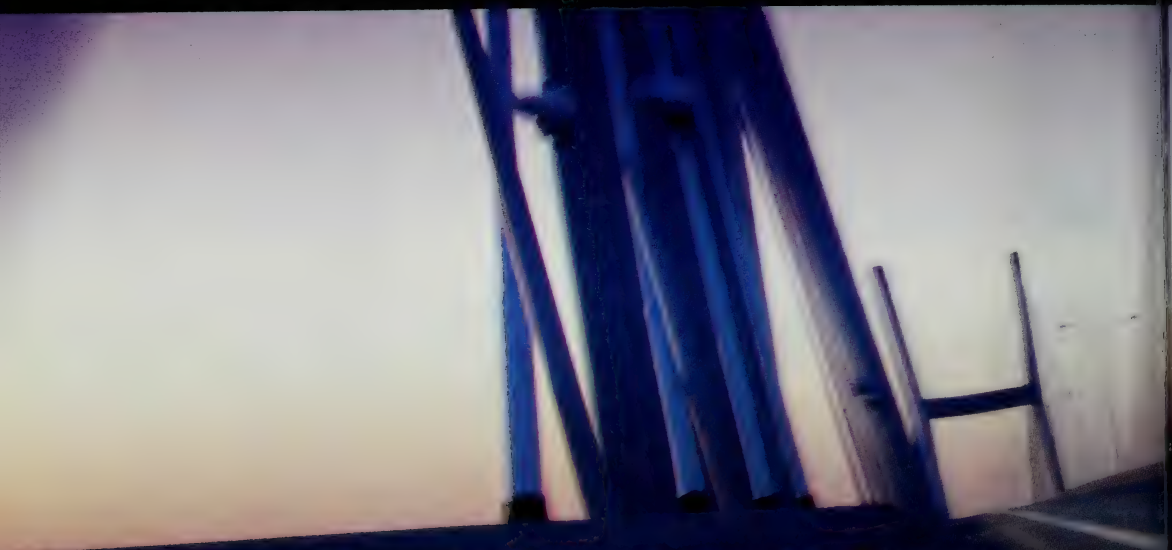
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LETTERS

"I WAS DELIGHTED TO SEE PICTURES AND WORDS ON TODAY'S JERUSALEM."

Your May 1997 issue was absolutely beautiful. I was impressed with the diversity and very entranced with Moshe Safdie's house (Architecture). Thanks.

NANCY KINGHORN

HALF MOON BAY, CALIFORNIA

I always find something unexpected in *AD*. This time it was the unique home of Moshe Safdie in Jerusalem. As I have just finished Bodie Thoenes's gripping Zion Covenant series, in which she describes old Jerusalem from antiquity through the British Mandate years, I was delighted to see pictures and words on today's Jerusalem. It is truly the Eternal City, rather than Rome.

LILI FARABEE

NOBLETON, FLORIDA

I wanted to thank you for a most sympathetic presentation of my residence, shown in the May issue. Not only do you illustrate and tell the history of the house, but the text succeeds in drawing into the story the full range of Jerusalem projects.

MOSHE SAFDIE

JERUSALEM, ISRAEL

As a gallery owner, I found it quite thrilling to see the work of two of our metal sculpture artists, Travis Tuck and Barney Zeitz, represented in your May issue. Tuck's dinosaur weathervane is shown on page 112 ("Architecture: Shingle Style Modernism"), and Zeitz's chandelier and scone are on page 178 ("South Carolina Tale").

NANCY SHAW CRAMER

SHAW CRAMER GALLERY

VINEYARD HAVEN, MASSACHUSETTS

What is *Architectural Digest's* attraction to the continual home improvement projects of Steven Spielberg? It seems every time I open an issue of *AD*, another Spielberg-funded project jumps out at me. Your May issue was the last straw. There, on page 106, is a photo of a brooding Spielberg. Apparently he

warrants a photo while the designer of the project does not. Please, enough Spielberg already! Leave him to the movie magazines, where he belongs, and go about your business of featuring houses made unique not by their inhabitants but by their design.

REBECCA JACOBSON-HARE

ANACORTES, WASHINGTON

Steven Spielberg's guesthouse, designed by Charles Gwathmey, gave me cause to wonder about your method of selecting residences worthy of the magazine's high standards. Other than the entrance façade (which, by the way, looks very commercial in its sterility), I can find nothing in the design or construction that deserves more than a passing glance.

LARRY PALACIO

GREENWOOD, SOUTH CAROLINA

I enjoyed Christopher Finch's article on the Wiener Werkstätte (Antiques, May). I encourage *AD* to publish additional articles on the roots of modern furniture.

PHILIP M. ISAACSON

LEWISTON, MAINE

If I wanted to read about a car (*AD Autos*, May), I would subscribe to *Car and Driver*. And if I wanted to hear of the BMW's many amenities, I would read a BMW advertisement. This article is out of place in an otherwise wonderful issue.

KEVIN MCCARTHY

OMAHA, NEBRASKA

I am moved to write by yet another moan regarding your Before and After issues. They are the best thing you do, especially since you seem to be showing more real Before shots, as opposed to In Progress *labeled* Before. Perhaps it is the interim shots that annoy some people. They do seem to be full of drop cloths, ladders and other working paraphernalia. In any case, discontinuing such an interesting issue would be a pity. Keep it up!

PHYLLIS TERRA

SAN JOSE, CALIFORNIA

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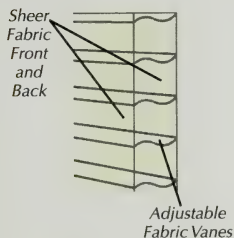


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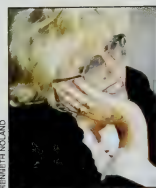
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"Sometimes in the course of our lives we enter unknown territory for the first time and recognize with a jolt that at last we have come to the true place," writes novelist E. Annie Proulx in our October issue. That search for "the true place" is at the heart of all of our adventures in design, and next month's issue highlights an exciting range of projects. In New York, we visit actor Michael J. Fox, as well as apartments by Mark Hampton and Naomi Leff. In California, we show work by Sally Sirkin Lewis and architect Bart Prince. We also present the just-opened Aman resort on Java and designs in Italy, Sweden, Florida and Texas. Have we discovered your true place yet? Let us know via our new E-mail address, letters@archdigest.com.

Paige Rense

Editor-in-Chief

STEVEN M. L. ARONSON, an *Architectural Digest* contributing writer, is the author of *Hype* and the coauthor of *Savage Grace*. He is currently writing *Class Act: The Life of Leland Hayward* for Doubleday.

ROBERT BECKER wrote *Nancy Lancaster: Her Life, Her World, Her Art*, which was published last year by Knopf. He is working on a book about the Hawaiian Islands.

SUSAN CHEEVER, an *Architectural Digest* contributing writer, is the author of *Home Before Dark*, a book about her father, John Cheever, and *Treetops: A Family Memoir*, as well as five novels.

HUNTER DROHOJOWSKA PHILP, a writer who specializes in art and design, is completing a biography of Georgia O'Keeffe, to be published next year by Knopf.



ELIZABETH CLAIR FLOOD wrote *Cowboy High Style: Thomas Molesworth to the West and Rocky Mountain Home, Spirited Western Hideaways*. She is cowriting *Cowboys & the Trappings of the Old West* for Zon International Publishing.

MICHAEL FRANK is an *Architectural Digest* contributing writer. His short stories, essays and articles have appeared in *Antaeus*, *The Southwest Review*, *The New York Times* and the *Los Angeles Times*.

MARINA FAUST is an *Architectural Digest* contributing photographer.

JESSE KORNBLOTH, an *Architectural Digest* contributing writer, is the editorial director of AOL Networks, a division of America Online.

ELIZABETH LAMBERT is an *Architectural Digest* contributing writer who lives in London.

CAROL LUTFY, a New York journalist, writes frequently about art and design in Asia.



KIMBERLY HART

PATRICIA MCCOLL, an *Architectural Digest* contributing writer who lives in Paris, has written about style for *The New York Times Magazine* and the *International Herald Tribune*.

ELIZABETH HELMAN MINCHILLI, a Rome-based freelance writer, is working on a book about Italian ceramics from Deruta for Chronicle Books.

MICHAEL PEPPIATT's biography of Francis Bacon, *Anatomy of an Enigma*, was published in July by Farrar, Straus & Giroux.

JEFFREY SIMPSON, an *Architectural Digest* contributing editor, is the author of *The Hudson River 1850-1918* and *American Elegy*.

ANNETTE TAPERT, the author of *The Power of Style and Objects by Architects*, is working on a book about actresses for Crown Publishers.

JUDITH THURMAN, an *Architectural Digest* contributing writer, is the author of *Isak Dinesen: The Life of a Storyteller*, which won a National Book Award. She is writing a biography of Colette for Knopf.

NICHOLAS VON HOFFMAN, an *Architectural Digest* contributing writer, has written for *The New Republic* and *The New Yorker*. Among his many books are *Make-Believe Presidents* and *Capitalist Fools*.

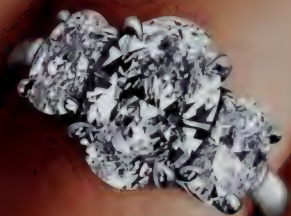
CYNTHIA ZARIN's work has appeared in *The New York Times Magazine* and *The New Yorker*. Her most recent collection of poetry, *Fire Lyric*, was published by Knopf.



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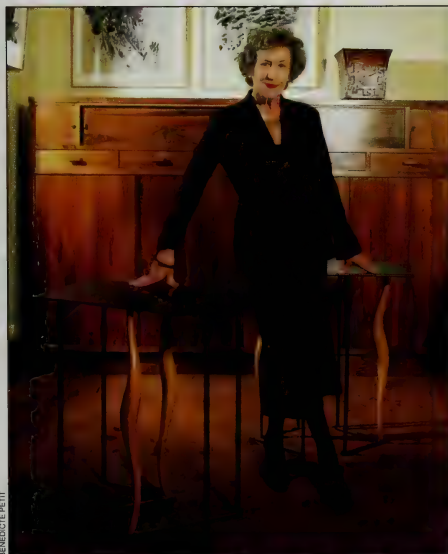
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AD *at* LARGE

PUTMAN IN PARIS

He has the qualities of a traditional dealer, but what prevents him from being pompous or boring are his spontaneity and enthusiasm," says **Andrée Putman** (right) of Pierre Passebon, who recently moved to the Galerie Véro-Dodat in Paris (AD at Large, July 1997). In his shop, she gravitated toward a pair of contemporary tables with both straight and curved legs. "The insolence of the clever legs, the geometry and the contrast of oak and slate make this table one of my all-time favorites." Galerie du Passage, 20/22 Galerie Véro-Dodat, 75001 Paris; 33-1-42-36-01-13.



BENEDICTE PETIT

HAMPTON CLASSIC

One has to take furniture seriously to go to **Clinton Howell**," says **Mark Hampton** of the New York shop. "He's a connoisseur of very high-quality furniture." Hampton and Howell met a dozen or so years ago at an antiques show where Howell was displaying his 17th- and 18th-century English furniture and objects. Although Howell has studied Hampton's interests over the years, he still can't guess what the designer will buy. As Hampton puts it, "There's the surprise of a discovery. You have to go visit." Hampton (below) was especially interested in an English chair, a ca. 1730 table in the manner of



PELIZANO



PELIZANO

William Jones and an English mirror after Matthias Locke as well as a candelabrum made in about 1765 for the duke of Windcastle. Clinton Howell, 19 E. 74th St., New York, NY 10021; 212/517-5879.

A neo-Gothic bookcase and a pair of Charles II-style chairs (left) at Clinton Howell

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AD *at* LARGE



WRIGHT ON ANTIQUES

Ask **Craig Wright** who his best source is for 17th- and 18th-century Italian and Continental antiques in Los Angeles, and he'll name "friendly competitors" **Jim Evans** and **Tom Gerst**. "Every time my people go to an estate sale, Jim's already come and gone," says Wright, whose own shop, **Quatrain**, is near Evans and Gerst's new space. Wright has known Evans for 20 years and appreciates his eye for decorative furniture. Evans and Gerst now have room to show everything from an 18th-century Italian library table to doors from the house of film legend D. W. Griffith. Evans & Gerst Antiques, 910 N. La Cienega Blvd., Los Angeles, CA 90069; 310/657-0112.



Craig Wright at Evans & Gerst (above); an antique Italian table, a tole urn and a Bergamo weaving (left)

THE ART OF GLASS

Noel Jeffrey and designers from the firm of **Johnson/Wanzenberg** have noticed a remarkable collection of French and Italian art glass from the 1920s to the 1960s at **Karl Kemp** in New York (left). Lamps, vases and compotes range from a 1920s Lalique-style bowl lamp with a parasol shade designed "Müller Frères Lunéville" and a ca. 1940 column lamp in swirls of white, clear and gold-dust glass made by the famed Seguso factory in Murano, Italy, to a ca. 1925 purple glass vase in the form of a jug signed "Schneider." Also on display was a ca. 1925 boat-shaped jardiniere in green and frosted glass by René Lalique. Karl Kemp & Associates, 34 E. 10th St., New York, NY 10003; 212/254-1877.



FRENCH TREASURES

After their shopping expeditions in France, **Brenda and Michael Antin** bring back vintage quilts, furniture and weathered urns, and within days there are sold tags everywhere. "They have fantastic things—English country chairs, cowboy paintings, garden ornaments," says **Richard Hallberg**, a regular customer

along with **Frank Pennino** and **Michael Smith**. The Antins offer bamboo desks, antique sleigh beds, turn-of-the-century Portuguese tapestries and French fabrics in their shop, and they're reproducing chinoiserie cane furniture. Brenda Antin, 7319 Beverly Blvd., Los Angeles, CA 90036; 213/934-8451.

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A LEFT BANK CACHE



Imix the modernist thirties with Royère or the classical forties," says **Jacques Lacoste**, who has moved out of the *Marché Serpette* into a Paris shop near Maroun Salloum.

Lacoste is showing Art Nouveau, Art Déco and 1940s and '50s pieces to clients such as **Lee Mindel**. Because he has more space, Lacoste is also featuring such pieces as a large

Royère sofa, a ca. 1950 straw marquetry table and a modernist desk with a heavy glass top and a nickel-plated base (above). Jacques Lacoste, 22 rue de Lille, 75007 Paris; 33-1-40-20-41-82.

INDIA AND BEYOND

Twenty-seven years ago London-based **Jean-Claude Cincimino** bought part of the contents of the Art Déco Palace of Indore in India,

but he went on to become a dealer in Neoclassical antiques, with designers such as **Peter Marino**, **Rose Tarlow** and **Jon Bannenberg** as clients. Now

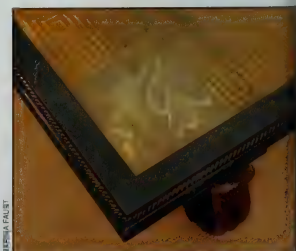
Cincimino has brought to the market pieces from the palace, displaying them in his new Pimlico Road shop designed by **Alain Mertens**. Cincimino has a way of finding extraordinary furnishings, and he mixes them with primitive objects from Africa, India, Asia and South America. Recently he displayed a collection of Peruvian feather textiles from A.D. 200 to 500 alongside six ca. 1905 metal chairs from the Circle of Gaudi, a ca. 1925 African-style stool from France and an eight-arm chandelier thought to be from the Tiffany Studio. Cincimino, 99 Pimlico Rd., London SW1W 8PH; 44-171-730-9950.

Jean-Claude Cincimino with an A.D. 200 Peruvian textile and 1920s Japanese bronze vases (right)



PARIS MODERN

Jean-Louis Danant has long had an affinity for 20th-century furniture. Though he and a partner sold English antiques at Paris's *Louvre des Antiquaires* for nearly 20 years, he recently set up shop offering furniture created by 1930s and '40s designers: **André Arbus**, **Gilbert Poillerat**, **Armand-Albert Rateau**, **Jacques Adnet**, **Jean Royère**, **René Drouet** and the *Bagues* brothers. Danant, who is also an interior designer and who counts **François Catroux** among his clients, has a Poillerat dining table in wrought iron and glass, a Lalique table and a Rateau giltwood canapé with volute arms and charcoal silk upholstery. *Galerie Jean-Louis Danant*, 36 avenue Matignon, 75008 Paris; 33-1-42-89-40-15.



A 1940s screen, an Arbus chair (top) and a Poillerat table (above) at Jean-Louis Danant

continued on page 34

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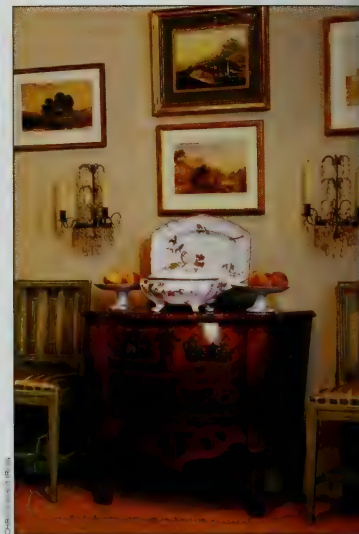
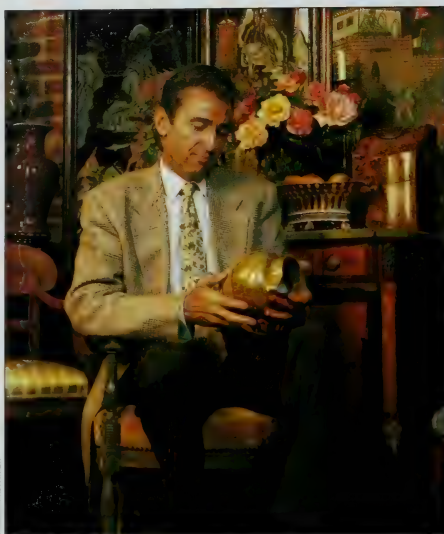
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BAY AREA RESOURCE

Agneta, Charles and I used to work for a dealer together," says **Paul Vincent Wiseman**. While Wiseman went on to become a San Francisco interior designer, **Agneta Pontin Turner** and **Charles Elliott Ortmann** opened an antiques business of their own. Wiseman regularly visits their shop (far right) to look at their English, Continental and Swedish pieces. "They always have the right mirror or chandelier," says Wiseman (right, with a ca. 1840 English drabware pitcher). Elliott Pontin, 706 Sansome St., San Francisco, CA 94111; 415/362-4145.



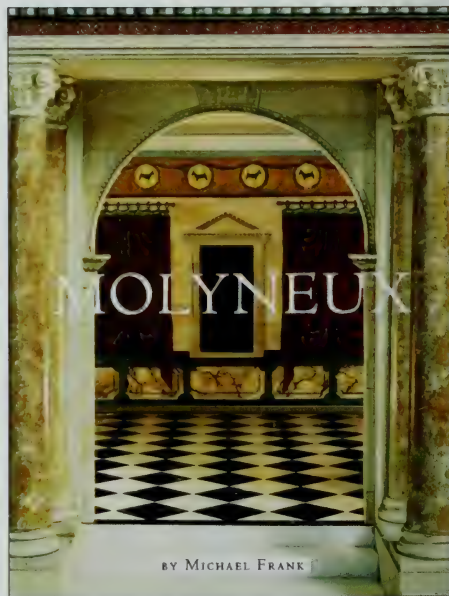
BAUBLES AND BANGLES

Itry to make metal come to life," says jewelry designer **Nicholas Varney**, son of **Carleton Varney**. "If I can't find a sapphire in a deep color, I go to tanzanite or iolite." His *Brain Coral* earrings, bracelet and ring were inspired by sea life off the Spanish coast, while *Mooncape* (below) recalls the lunar surface. Nicholas Varney Collection at The Greenbrier, 300 W. Main St., White Sulphur Springs, WV 24986, 304/536-1110; Diamond Noir at The Breakers, 1 S. County Rd., Palm Beach, FL 33480, 561/655-0066; or call 212/758-2810.



DESIGNED FOR READING

Juan Pablo Molyneux's interior design projects in New York, Colorado, California and Buenos Aires fill a handsome new volume. Michael Frank wrote the text of *Molyneux* (Rizzoli, \$60) . . . How **John Stefanidis** took a row of derelict cowsheds in Wiltshire, England, and transformed them into a country retreat is the subject of *Living by Design* (Rizzoli, \$45) . . . In 1959 **Suzie Frankfurt** and **Andy Warhol** co-authored a tongue-in-cheek cookbook. Frankfurt recently received permission to republish *Wild Raspberries* (Bulfinch Press, \$19.95), complete with illustrations by Warhol, calligraphy by his mother and instructions to contact Trader Vic's when planning to roast a pig . . . In *Mexican Country Style* (Gibbs Smith, \$39.95), antiques dealers **Joe Carr** and **Karen Witynski**, who scour the Mexican countryside for tables, armoires, doors and storage trunks (bought by such design-



ers as **Naomi Leff**), show how the salvaged antiques look in modern and country houses for clients, who include **James Harvard** in Santa Fe and **Ted Turner** and **Jane Fonda** in Montana . . . **Roger Banks-Pye's** fundamentals of design are featured

in *Colefax and Fowler: Interior Inspirations* (Bulfinch Press, \$45), which opens with a foreword by **Valentino** . . . *Osborne & Little Style* (Bulfinch Press, \$40) is filled with photos of wall, window and upholstery treatments in houses around the world.

continued on page 38

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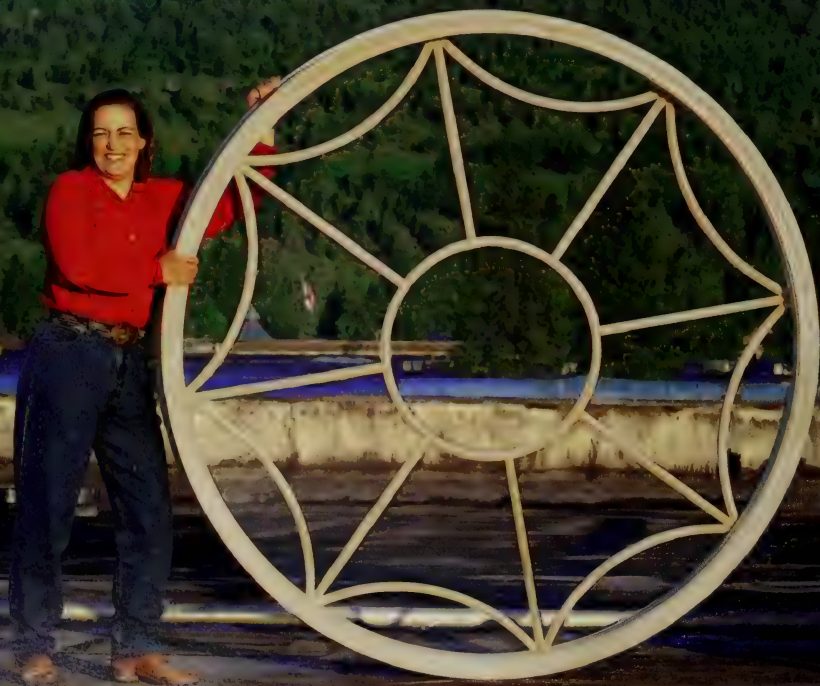
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NOLL ON VIEW

Alexandre Noll's daughter is releasing a large collection of his primitive-style furniture for the first time, enabling **Stéphane and Catherine de Beyrie** (AD at Large, Sept. 1996) to hold a major show of the sculptor's work in their New York loft/showroom starting October 14. About a hundred pieces will be on display, with roughly half for sale, including a

cabinet carved out of mahogany, a primitive chair, a pearwood trunk and numerous sculptures made from exotic woods. "He used plain wood and avoided veined species of trees," says Catherine de Beyrie. "The objects are carved and shaped like sculptures" (below). By appointment. Galerie de Beyrie, 393 West Broadway, New York 10012; 212/219-9565.



LUTYENS FOR LEASE

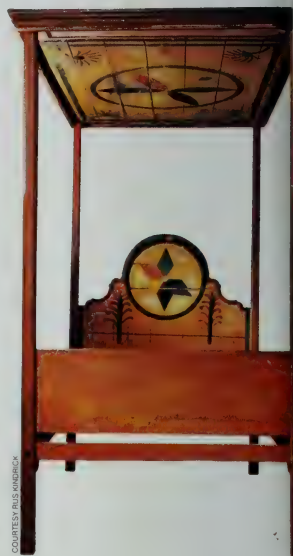


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October, and the turn-of-the-
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tion of the library, can be rented
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OHIO PLAYER

In an 1818 white clapboard house outside Dayton, **Rus Kindrick** has assem-
bled an eclectic array of an-
tiques, such as a German-style
pencil-post wood bed that once
belonged to Estée Lauder
(right). Made in Texas in the
1840s, the bed was painted in
southwestern hues of salmon,
gold and turquoise. Other
pieces include a late-18th-
century Chinese camphor-
wood clothes press; a pair of
ca. 1650 Italian bronze tor-
chères that were made into jar-
dinieres in the 1930s; and a
Regency window seat. Kindrick,
who says he got his vendor's
license at the age of 12, and
partner **Ron Dickman** travel
frequently to Europe on buying
trips, and they exhibit all over
the United States at antiques
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Serigraph on canvas. Framed size: 54" x 45".

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Serigraph on canvas. Framed size: 46" x 46".



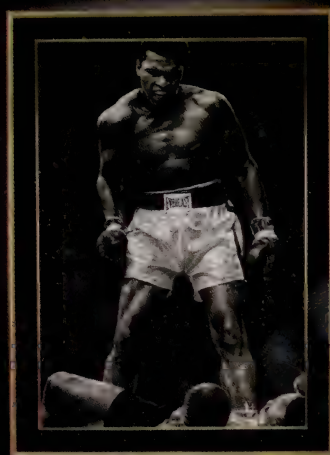
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Serigraph on canvas. Framed size: 46" x 46".

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Ali - The Greatest

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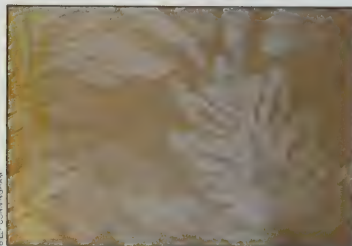
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FOCUS ON FABRICS

STRATEGIES FOR WEAVING PATTERN AND COLOR

A detailed look at the fabrics designers select for various spaces, and the ways they blend them for decorative effect



MARY MEEHAN

Mary Meehan transformed her New York living room (top) from deep red Victorian (see *Architectural Digest*, July 1989) to pale Swedish. "I liked the idea of a dichotomy between the simple, more ca-

sual fabrics and the elaborate painting and architecture," she says. Meehan added the moldings and did all the gilding with decorative artist Pepperrell Crofoot. Scalmandré's *Pageant Stripe* is on the sofas. Draperies are of

Christopher Norman's *Chantilly Taffeta*; the trim is from M & J Trimmings (above center); striped pillow fabric (above right) is a Norman silk. The antique pillow fabric (above left) is from David Duncan Antiques, New York.

continued on page 46



Martinets Vase, 1982 \$1740



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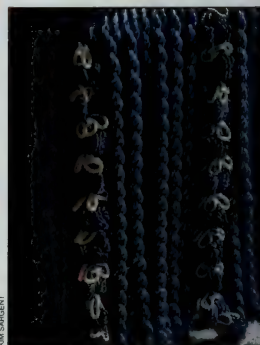
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continued from page 42



PIERRE SERRURIER

They didn't come in and try to 'Colefax' the house," says the client about Sibyl Colefax and John Fowler's interiors for her Florida house (see *Architectural Digest*, March 1997). "Our client was keen on showing twentieth-century art," says the firm's Pierre Serrurier. "We had to do something that would be

fairly neutral and not adopt the Floridian look of tropical flowers." So for the living room (above), Serrurier and Imogen Taylor chose cream, beige and off-white and introduced one bold color—a shade of blue that would be compatible with most of the paintings and the ocean. The fabrics range from a specially woven pajama-striped Cole-

fax and Fowler silk for the draperies (above top) and Colefax's *Vicenza*, an oyster cotton damask with a raised pattern of ropes of pearls, for the two sofas to a Brun-schwig & Fils bouclé finished with fringes for the ottoman (above bottom). Pierre Frey's *Minton* chintz is on the English sofa and hand-painted pillows (above center).

continued on page 48

A ZIG A DAY.

(THE COOKING CHRONICLES OF A CATERA OWNER.)

One would think that, at 93, one would be entitled to maintain a messy attic, crowded with almost a century of assorted and sundry stuff. My grandmother insisted on cleaning hers out. At least I know my mother is not adopted.

Anyway, I became the beneficiary of many boxes of wonderful things, my favorite being a box of books. I stayed up way too late reading one with unending delight. It was a cookbook, written in 1931 but apparently on some other planet.

The things they ate! Would you like to come over for some rhubarb punch? If you need recipes for squirrel, I now have two. Fish, mostly canned, earns one and one-half pages of a 289-page book. Salads seem to be mentioned as an afterthought, vegetables relegated to the back of the book.

Ah, but meat! There are pages and pages of glowing paeans to meat. Sauces that celebrate cholesterol. "Fry in deep fat" is repeated as something like a mantra. They didn't eat healthy, but they had fun. I rather enjoy both.

You can have both, you know. You just need to approach things in a

different way. My car does that. It's called Catera.

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But if you're talking fun, Catera is double-cheese pizza for the psyche, with extra zigs. It cooks with performance car power and agility and, oh, heck. This is like describing the taste of food. Some things you just have to try for yourself. Trust me, you'll like it.

The best recipe in my grandmother's cookbook can't be found in the index. It was on a yellowing scrap of paper that fell out when I first opened the book, carefully written in fountain pen by hands that since have become wrinkled and old but no less beautiful. It's real simple;

I'll share it with you. We're taking some to my grandmother's this weekend, to see if she remembers. I'm driving.



GRANDMA ZIG'S APPLE MUFFINS

$\frac{2}{2}$ apples, peeled and roughly chopped (Courtlands, or something tart. The recipe says to use canned apples packed in cinnamon, but fresh ones seem to work OK.)

$\frac{3}{4}$ cups flour

$\frac{1}{2}$ cup sugar

4 teaspoons baking powder

4 teaspoons cinnamon

1 teaspoon nutmeg
(fresh-ground if available)

$1\frac{3}{4}$ cups milk

2 eggs

$\frac{1}{2}$ cup oil

Preheat oven to 400°. Mix dry ingredients in large bowl. In separate bowl, beat eggs, mix in milk and oil. Add liquid ingredients to the dry and stir until just mixed. Add apples and stir again until just mixed. Pour into muffin pans and bake 25-30 min. Leave dirty pan and utensils in sink; you baked, someone else can clean.



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continued from page 46

VICTORIA HAGAN

For a Hamptons beach house that's used year-round, Victoria Hagan let the elements guide her choices. "The natural setting of the dunes, the smooth sand, the sea grass and the owners' collection of shells were the key inspiration for the selection of fabrics," she says. The client wanted an inviting white room (right). "We used several different shades of white mixed with other earth tones, juxtaposed with antiques that have strong silhouettes." Jonas and Sons upholstered the armchair in a woven linen from Rogers & Goffigon and the sofas in a cotton herringbone weave (below right) from Hinson. Hagan added color with a pillow by Cynthia Bath made of antique Fortuny velvet (below left). The draperies are linen gauze over cotton sailcloth, both from Henry Calvin. The abaca floorcovering (below center) was handwoven in the Philippines for the Waldo Collection.



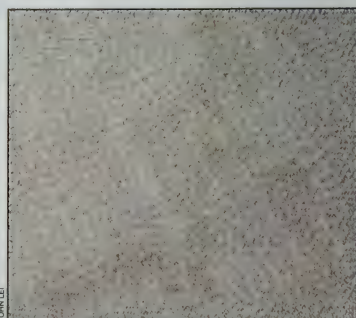
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K-3462 Toilet w/stately design and round-front bowl also available

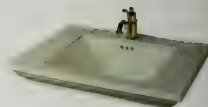


K-3452 Toilet w/classic design and round-front bowl 28-1/8" x 17-7/16" x 31-3/8"

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K-2268-8/-1 30" Pedestal Lavatory w/stately design, 30" x 21-3/4" x 34-3/4" fireclay with 8" centers/or single-hole drilling



K-2258-8/4-1 27" Pedestal Lavatory w/classic design, 27" x 22" x 35" fireclay with 8" centers/4" centers/or single-hole drilling



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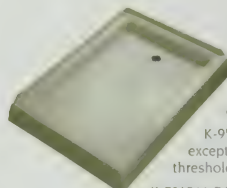


K-2269-8/-1 and K-6880 Console Table w/stately design, 30" x 21-3/4" x 34", fireclay basin, with 8" centers/or single-hole drilling.



K-1418-H 6' Bath Whirlpool 72" x 42" x 22", acrylic with right-hand pump access

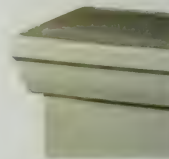
K-1417 6' Bath, 72" x 42" x 22", acrylic with center drain



K-9548 Rectangular Shower Receptor, 48" x 34" x 6", acrylic, with double threshold and drain at right

K-9547 Same as K-9548 except with double threshold and drain at left.

K-701566-D1 Focal Pivot Shower Enclosure, 44-5/8" x 70", with in-line panel, return panel and Memoirs glass



Stately design



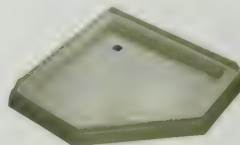
K-723-H 5' Bath Whirlpool with integral apron, 60" x 32" x 17-1/2", KOHLER Cast Iron, right-hand pump access

K-724-H Same as K-723-H except with left-hand pump access

K-721 5' Bath with integral apron, 60" x 32" x 17-1/2", KOHLER Cast Iron with drain at left

K-722 Same as K-721 except with drain at right

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K-9542 Neo-angle Shower Receptor, 42" x 42" x 6", acrylic

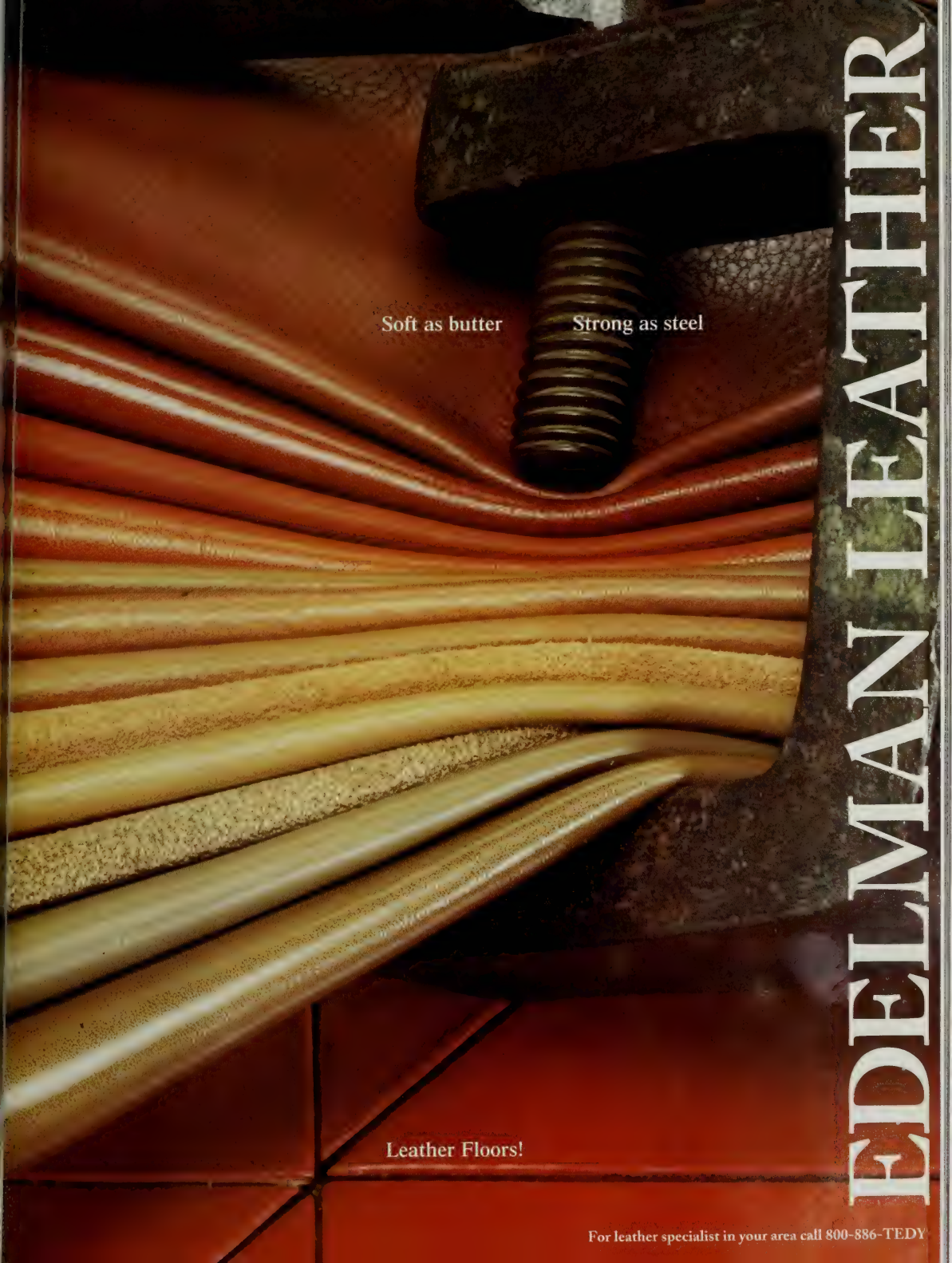
K-701637-D1 Focal Neo-angle Shower Enclosure with Memoirs glass (Centerline) 19-1/4" x 27-1/2" x 19-1/4" x 72"



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FOCUS ON FABRICS

continued from page 48

SANDRA NUNNERLEY

While respecting the traditional architecture of a prewar building on New York's East River, Sandra Nunnerley created a casual environment that suits her clients' attitude. "The living room is designed for grand parties, intimate conversations, television and young

family visitors," she says. The thirty-foot room (below), with nine-foot windows and a fireplace, was the primary reason the clients purchased the apartment. "I paid particular attention to color combinations and brought warmth by using fabrics in jewel tones," Nunnerley says. "I also experimented with dif-

ferent textures, playing velvets, linens, silks, wools and suedes against one another," as evidenced in the striped draperies in a Christopher Norman silk (bottom left), an ottoman in Rose Cumming striped velvet (bottom right) and a Stark carpet woven from a Neoclassical document (bottom center).



continued on page 56



QUEEN ELIZABETH 2

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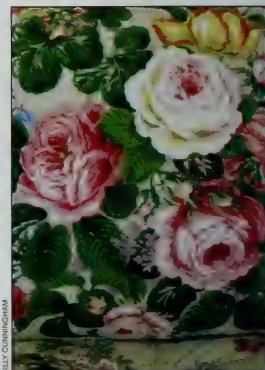
continued from page 54



BETTY SHERRILL

The Stanford White country house in the Hamptons is one of the most attractive residences I've ever seen," says Betty Sherrill of McMillen Inc. "It's built for entertaining." Ideas for the living room (above) came from multiple sources: "I was inspired by the architecture, the wife's love of flowers (she always wins something big at the rose show), the view of Lake Agawan from the porch and the fabulous morning light." Ninety-six yards of the floral chintz by Cowtan & Tout (center right) were

ordered for the draperies and sofas. "Madison is my favorite pattern," Sherrill says of the cream V'Soske rug, which has a green element woven underneath. A pair of black-lacquered Victorian side chairs with cane seats are covered in a Brunswick & Fils pink-and-white flame-stitch fabric (top right), and two Louis XV-style fauteuils are upholstered with an Italian brocade printed with rose bouquets (bottom right). "Of all of their houses, it's the one they call home," says Sherrill. "They raised four boys there."





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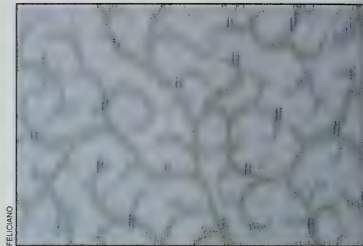
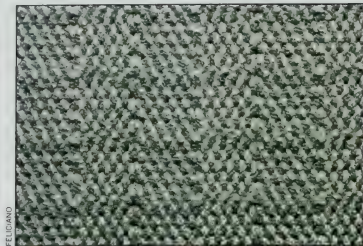


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FOCUS ON FABRICS

continued from page 56

MELVIN
DWORK

After thirty-five years, clients asked New York-based Melvin Dwork to return to their house and completely redecorate. "They have good furniture and accessories, things you couldn't find today, but they wanted to update," says Dwork. In the wife's bedroom (above), the antique

vase lamps were the inspiration for subtle variations on a green that make for a "very serene mood," says the designer. "The background of the room is soft, allowing the lamps to be the focal point." The fabric for the headboard and bed skirt is *Mandor* by Manuel Canovas. Also by Canovas is the leaf-pattern

drapery fabric and wallcovering (top left). The white-and-green Palais Royale bed linen (top right) was purchased at ABC Carpet. A "grayed-down" sage-green Stark carpet (top center) runs throughout the upper part of the split-level house. "It's like a whole new house for them," says Dwork.

continued on page 62

VERSACE

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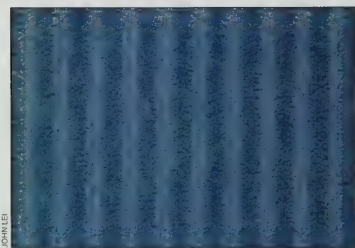
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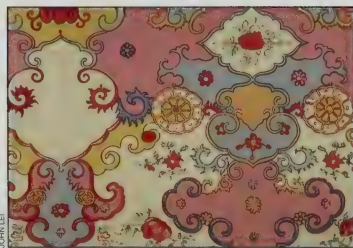
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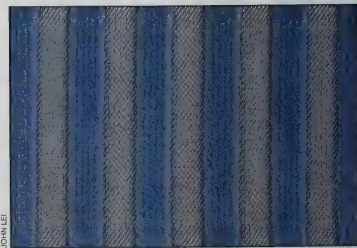
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JOHN STEFANIDIS

After a consultation with the owner of a house in London's Belgravia, John Stefanidis was faced with a complex task. The client, who had a preference for blue, was eager to stencil the walls of the living room (top), which has floor-to-ceiling windows, in the pattern of an unusual fabric he had seen in muse-

um collections in London and Venice. "These bold fabrics were in vogue for a short time in the eighteenth century," says Stefanidis, who created the room around the stenciled pattern. "The key is to use big patterns and, if it suits the mood of the house, bright colors in very large rooms." Most fabrics had to be made to order, among

them Stefanidis's *Netherton* print used on the pillows (above center). The draperies are silk taffeta from Percheron, the solid-blue velvet on the facing sofas is by Stefanidis, and the bluish pillows are covered in Lelièvre's *Alsace* (above right); the sofa in the foreground is upholstered in Lelièvre's *Gascogne* striped velvet (above left). □



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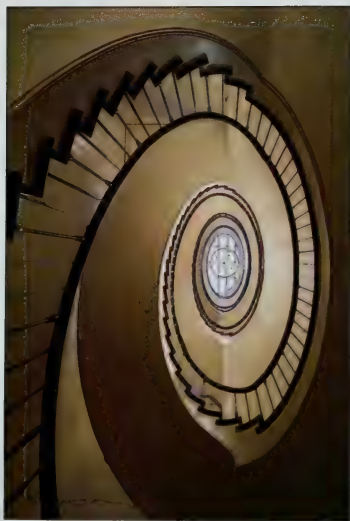
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M (GROUP)

For M (Group)'s Carey Maloney and Hermes Mallea, the challenge in designing the interior of a narrow five-story Manhattan town house buttressed by two equally tall buildings was to illuminate its dark core. Mallea, an architect, conceived a circular stairwell topped with a greenhouse structure (above). "Any time our clients walk out of a room, there's a sense of airiness because they're always in a five-story column of light." Three Empire-style lanterns hanging on a single chain in the stairwell and matching sconces (right) on each landing illuminate the central hallway. Thanks to the Lite-Touch system installed by consultants Cliné Bettridge Bernstein Lighting, the residents can, at the touch of a "night" button, turn off all the lights in the public spaces and dim the lanterns to 20 percent of their normal output. Maloney and Mallea also selected Nulux, state-of-the-art rectangular halogen fixtures that follow the line of the hallway ceilings to light the walls from the crown moldings to the floor.



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PENNY DRUE BAIRD



Penny Drue Baird put her design philosophy to the test while re-decorating the dining room of her New York loft (see *Architectural Digest*, February 1993). "This is an interior space. The lack of windows calls for different lighting requirements," says Baird. "I like varied kinds of ambient lighting. In dressy rooms, I use low-

voltage or small surface-mounted lights from France, but no high hats." The dining room (above) becomes animated at night through a range of light types and sources. Three hand-painted paper panels of a Chinese landscape on a silk background by Gracie and Sons are lit by Regency bronze wall lights from Nesle. "In a perfect world, every light

would have a dimmer," the designer says. "There's even one on the Regency chandelier from Joseph Richter." The large mid-nineteenth-century Adam Revival giltwood mirror has its own candleholders. "I do a lot of work with candles, including grouping my candlesticks by theme—bronzedoré, ormolu, crystal," says Baird.

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SURFACE *Sensibility*



"Both the counter and integrated sink are so smooth – no seams or gaps. It seems like it maintains itself and always looks like new."

Barbara Moller
Water Mill, NY

"I cannot think of any material that doesn't work with Corian®. It truly looks wonderful with everything."

Sharon Lawrence
Minneapolis, MN



"Granite could never give me the soft, warm, white glow I wanted for my countertop, so the obvious choice was Corian®."

Barbara Eberlein
Philadelphia, PA

Interior designers must strike a balance between their creative vision, design expertise and the needs and tastes of their clients. And when the client is the most demanding of all – *the designer* – and the room being created is perhaps the most important in the house – *the kitchen* – experts face their most difficult challenge.

The three interior designers you will meet on these pages have selected DuPont Corian®. They believe it is the material of choice that, at once, meets the demands of their individual lifestyles and their artistic sensibilities, and has the design flexibility to perform as the centerpiece of their kitchens.



Barbara Moller

In 1980, Barbara Moller turned an 1860s blacksmith shop – nestled in Long Island's seaside Hamptons region – into her home. Years later, as the hectic lifestyle of this busy designer intensified, it was clear that a kitchen renovation was in order – with DuPont Corian® as the focal point.

"When it came time to redesign the kitchen, there wasn't any other choice for a countertop but Corian®,"

says Moller. "I have worked with other materials, and none of them – tile, granite, laminate or butcher block – have the long-lasting beauty of Corian®."

Barbara believes that one should always design for a client's taste and lifestyle. And designing for herself is no different. "I love to accessorize," she says enthusiastically. "Corian® set the foundation for all my decorative elements."

Given Barbara's lifestyle, the kitchen had to be both beautiful and highly functional. "My Corian® countertop faces a lot of wear. It serves as a bar area when I entertain, a work station for my projects and a breakfast bar – it's often the center of the house," explains Moller. "Both the counter and integrated sink are so smooth – no seams or gaps. It seems like it maintains itself and always looks like new."

Barbara Moller's countertop features an integrated Corian® sink, custom-routed drainboard and expansive breakfast bar in Glacier White Corian®. The brass towel rail along the perimeter of the countertop is an accent that coordinates beautifully with the antiques and decorative objects in the kitchen.

Sharon Lawrence

Creating a sophisticated look within the context of her client's aesthetic vision is the hallmark of Sharon Lawrence's design sensibility.

"I often mix materials to obtain a look that is sleek and refined, yet inviting and comfortable," says Lawrence.

Lawrence specifies Corian® in those areas of the kitchen that are most visible and well used, which is also why, in her own home, it was chosen for all of the bath vanities, and for the wet bar in the family room.

"I cannot think of any material that doesn't work with Corian®. It truly looks wonderful with everything," she says. "It mixes beautifully with wood, stone and stainless steel and it assures an appealing and warm look."



Barbara Eberlein

If Barbara Eberlein has one design philosophy it is this: interior design, through careful selection of materials and meticulous attention to detail, should reflect the aesthetic taste of the owner.

In her own Philadelphia home built in the 1850s, Eberlein applied this philosophy to the design of her kitchen. "Granite could never give me the soft, warm, white glow I wanted for my countertop, so the obvious choice was Corian®. I also required an adaptable material to create the elegant lines necessary to maintain the integrity of the traditional design," says Eberlein.

"Corian® gives me infinite design possibilities. It looks right in any setting, and evokes a timeless grace," comments Eberlein.



TOP: By mixing materials – countertops in Corian®, a granite breakfast bar, wood cabinets and stainless steel appliances – Sharon Lawrence, ASID, created a modern, streamlined kitchen that is also inviting and warm.

BOTTOM: Barbara Eberlein, ASID, created an elegant countertop in Cameo White Corian® to better enhance the warmth and allure of the kitchen. A coved Corian® backsplash melds flawlessly with a decorative ceramic relief to complete the effect.

"I suspect that in 15 years or so we'll look back at today's magazines and some of this granite we're seeing may look very '90s.'"

Whether selected for its versatility, extensive color offering or easy care, more and more interior designers and architects are recommending Corian® to their clients and installing it in their own homes.

For designers Barbara Moller, Sharon Lawrence and Barbara Eberlein, there is simply no other material choice. "When we work with clients and 'get real' about their lifestyles and tastes, more often than not, we specify Corian®," says Eberlein. "There are few materials that, like Corian®, can meet any design requirement without any of the pitfalls.

"I suspect that in 15 years or so we'll look back at today's magazines and some of this granite we're seeing may look very '90s," adds Eberlein.

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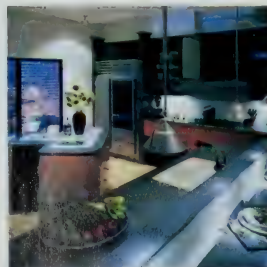
Demonstrating that Corian® can adapt to any size, shape and style – and mix with any material – the European-influenced countertop design in Black Quartz is enlivened with a Glacier White inlay.

Perhaps no other material can create the dramatic edge treatments available with Corian®. This center island in both Dusk and Cameo White features an elaborate layered edge in contrasting colors.



Corian® design can run the gamut from simple to intricate. This countertop and precision-crafted edge detail in Pyrenees illustrates that virtually any form – even tablecloths – can be interpreted in Corian®.

Corian®, in vibrant Vesuvius with a Black Pearl edge, yields a sleek cooktop surround and countertop. Removable stainless steel rods heighten the contemporary style and serve as a resting place for hot pots.



An expansive counter and breakfast bar, center island and buffet are topped with Corian® in Midnight. Cameo White adds striking contrast to the bar and island, while the integrated Corian® sink completes the smooth lines and makes clean up effortless.

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FRANÇOIS CATROUX

If this were my apartment in Paris, there would be picture lights everywhere. But it's my country house, and the architecture of the room is of primary importance," says François Catroux of Les Ramades, his fourteenth-century farmhouse in Provence (see *Architectural Digest*, December 1993). "I wanted something soft, with the focus on the screens and on the vaulted ceiling." A Paris shop called Electorama provided Catroux with a total of twelve LC1 floor units for the

living room (below), whose walls are painted in beige tones. Some are placed behind the two modern screens made of Brazilian wood and some are behind chairs and plants, but they are all trained on the ceiling. Another eight standing lamps, including reading lights next to the armchairs and sofas, have dimmer switches.



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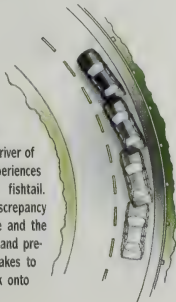
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SALLY SIRKIN LEWIS



For clients with a large contemporary art collection in a New York pied-à-terre (see *Architectural Digest*, December 1993), Los Angeles-based Sally Sirkín Lewis opted to use track lighting. "There's a concrete ceiling, so I couldn't recess lighting without chopping it all apart," Lewis says. "And I couldn't lower the ceiling any more. I had to use track. I don't mind them in this case—they're sort of mechanical-looking. With Le Corbusier's leather-and-chrome Corbu sofa, it's part of the look." On a Capri track, Halo MR-16 track heads—low-voltage fixtures with built-in transformers—highlight Gerard Hemsworth's 1987 *Ships That Pass in the Night* (above) and *Moody Ball*, a 1975 work by Elizabeth Murray, and *Split Head*, a bronze bust by Jonathan Borofsky (right). "Art galleries use much larger cans and floods, but I'm not in love with them," says Lewis. "I prefer a punch of light and seeing shadows." On either side of the sofa is a floor lamp with a telescoping lens by Cederick Hartman. "The quality is like a museum's," Lewis notes. "They're exquisite—and so is the cost!"



"There's a concrete ceiling, so I couldn't recess lighting without chopping it all apart, and I couldn't lower the ceiling any more."



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THAD HAYES



SCOTT FRANCES

"The brownstone had high ceilings, lots of architectural detailing and huge mahogany shutters we restored."

When Thad Hayes was asked to renovate an 1870s brownstone in Brooklyn, he wanted to keep the interiors simple because of the dimensions of the rooms. "It had high ceilings, lots of architectural detailing and huge mahogany shutters that we restored," says Hayes. When it came to lighting, he avoided recessed fixtures or anything but traditional modes of illuminating a room. For the living room (left) and adjacent parlor (below), he selected two turn-of-the-century Scandinavian alabaster globes with wood rims that give the rooms a gentle glow. Two 1950s table lamps with metal tripod legs throw shadow and light on the niche behind the living room sofa. In the parlor, on either side of the sofa, Hayes stationed a pair of floor lamps with yellow shades, reproductions of 1920s lighting from the New York shop of Robert Altman. "The combination of the alabaster hanging globes and general lamp lighting gives the rooms a very soft, traditional look," says Hayes.



SCOTT FRANCES

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FOCUS ON LIGHTING

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BRUCE GREGGA

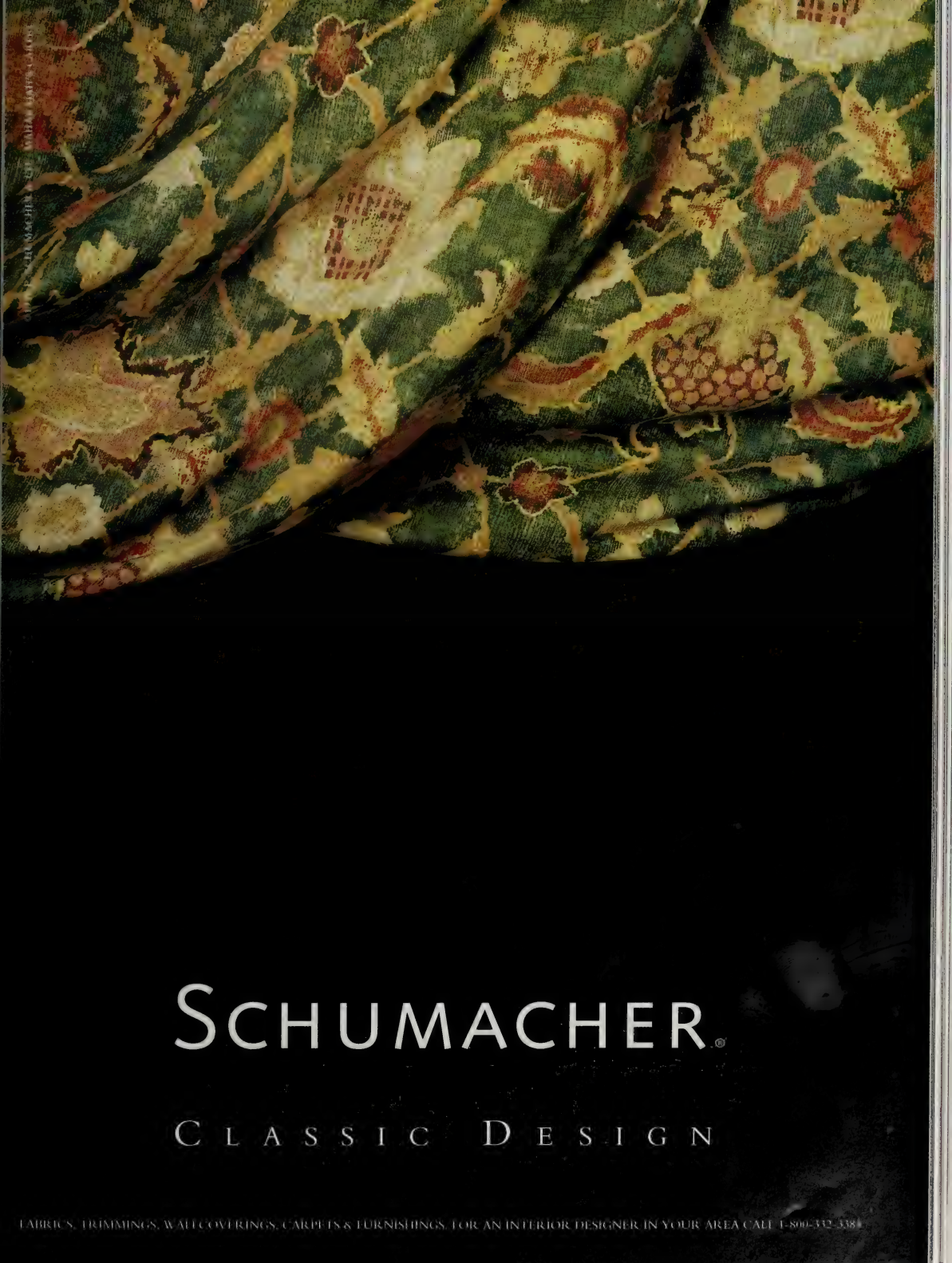
Perhaps one of the most difficult areas to light successfully is the kitchen. It's becoming more and more the hub of entertaining at home, and the quality and control of light has taken on new importance," says Chicago-based Bruce Gregga. "For many



years we've used the one-inch fluorescents under the upper kitchen cabinets, as have other designers and architects. But recently we discovered a great new halogen fixture with a sophisticated reflector system," says Gregga. "It's called Sure-Task and is manufactured by Creative Systems Lighting in Valencia, California. The unit delivers an even wash of light from the top of the back-

splash to the front of the counter [above]. We use them under the cabinets, but when the cabinets don't attach to a ceiling or soffit, they provide a great source of uplight, bringing out the texture of objects placed on the cabinet tops." And from a practical point of view, he says, "the halogen light is much more appetizing with food and much easier on the eyes."

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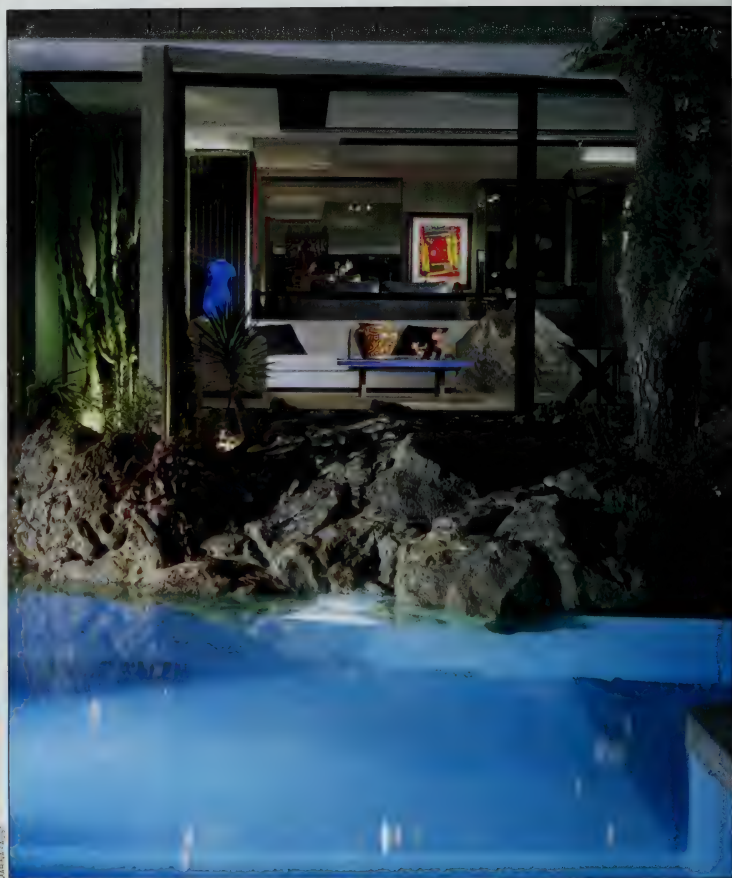
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DESIGNERS ON DESIGN

FOCUS ON LIGHTING

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FREDERIC MECHICHE



A house in the south of France built on a cape between St.-Jean-Cap-Ferrat and St.-Tropez and with a tree sprouting from a natural rock grotto provided Frédéric Méchiche with the opportunity to create a dramatic interplay between light and dark. "It was important to break down any boundaries between the exterior and the interior," says Méchiche. If he had washed the living room (above) with bright light, little of the outdoors would have been visible, so he used more than two dozen low-voltage spotlights to accent works of art and il-

luminare plants or sculptures. "To avoid a museum look, I also highlighted things of lesser value. If you light the corner of a pale carpet, it will act like a reflector, and a diagonal ray on an empty wall can bring a room as much life as a ray of sun." He used accent lights outside, too, illuminating sculptures and trees with spotlights. "I wanted the pool to be a flat blue surface echoed inside by a red painting by Poliakoff and a big blue low table and torso by Yves Klein. Around the pool, I created different corners with alternating darkness and light." □

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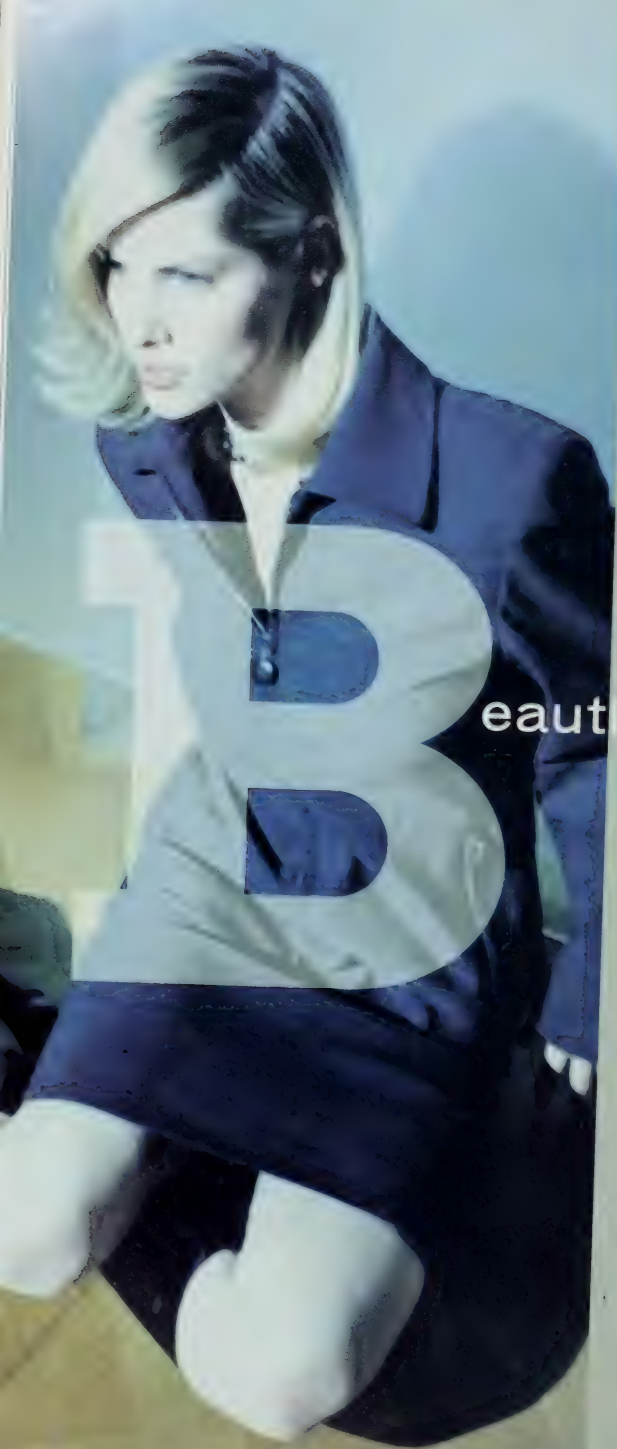


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PETER MARINO

I did the apartment fifteen years ago," says architect Peter Marino. "This was a remake of a room after the clients' children grew up and 'de-nested.'" Private art dealer Carol Saper asked Marino to convert a family television room into an office (above and right), where some of her works on paper, including a Léger and a de Kooning, are displayed. Marino made a classically modern space by mixing early- and mid-twentieth-century furniture with his custom designs, among them the unit that holds electronic equipment. A circa 1905 Austrian round table by

Wirtzman joins Ruhlmann armchairs covered in leather and two Ruhlmann chairs at a desk of Marino's design; on the desk is a leather lamp from Hermès. Marino says he's happy to accommodate the increased need for this type of space. "Every busy person needs a place to work at home, and that includes most of my clients. In many cases it's the library or master study when the room's not designated 'office.'"





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FOCUS ON HOME OFFICES

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ANTHONY INGRAO

In his New York town house, Anthony Ingrao takes working at home to another level. His office (below) is one floor above the entrance, while his staff is on the fourth floor. "The second-floor rooms are used to receive clients professionally and friends socially," explains Ingrao. "The two areas are connected by stairs and an elevator, allowing private and work-related activities to coexist." The office is indicative of the level of quality a client can expect. "I don't define my surroundings by period. The rooms are a comfortable mix

of English and French furniture—a sort of luxe New York style," says Ingrao, who is seated at an Empire table by Jacob in front of drawings, models, fabrics and gilt pieces for the architecture and interior design of a summer house on the Atlantic. Electronic office equipment is not to be found amid the pair of Louis XVI chairs by Sené and an eighteenth-century Chinese low table. "We use high-tech equipment, but it's not part of my office or the client meeting rooms," says Ingrao, who leaves the hardware upstairs.

*continued on page 96*

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JOSE SOLIS BETANCOURT



The fireplace was original to the 1920s house in the Washington, D.C., area, and it had to stay. That's all the couple requested when they asked José Solís Betancourt to create a comfortable home office (above) where they could retire after dinner and catalogue their book and art collections at 17th-century Italian walnut desks that face each other on either side of the tiled fireplace. Solís Betancourt had the room's paneling carefully removed ("The fireplace didn't have much impact with so much expensive paneling"), and he extended the walls another six inches to build in bookshelves. Because

of the fragile condition of some of the books, Solís Betancourt designed a system of draperies around the perimeter of the room. "I thought window treatments would protect the books from dust," he says. He chose Bergamo's dark brown *Medici* velvet for the draperies, which also hide the television, the stereo system and the computer in a window niche behind the desk. Some custom pieces, including a large low table designed to display an Aubusson rug, balance out the antiques.

Because of the fragile condition of the books, Solís Betancourt designed a system of draperies around the perimeter of the room.

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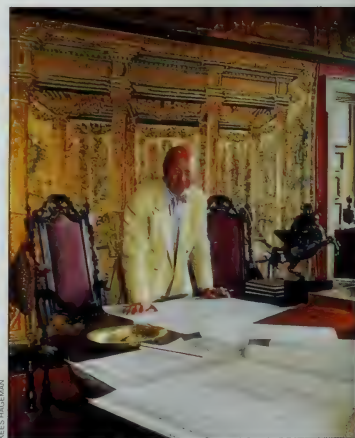
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AXEL VERVOORDT

When I bought the castle, the rooms were empty. I chose this as my office. I want to see the park, see the people walking into the castle," says Axel Vervoordt about his office and study (above) in Belgium's Kasteel van 's-Gravenwezel (see *Architectural Digest*, October 1986), the medieval castle where he has lived and worked for more than a decade. "Here in my office I can look over many things. After dinner sometimes I work into the night with lovely music, a fire in the fireplace and a nice cigar." While it may

look like a gentleman's study, Vervoordt has concealed equipment in cabinets and behind screens, and his computer is tucked away in a bay window. But the antiques dealer rarely sits at the same desk or on the same chair for very long—clients often covet the pieces for themselves. Next to his office is a room with a circa 1840 Irish table in Virginia walnut (right) where Vervoordt meets with clients. The seventeenth-century Venetian chairs and the series of four seventeenth-century Brussels tapestries are, naturally, for sale.



"I chose this as my office. I want to see the park, see the people walking into the castle."

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JUAN PABLO MOLYNEUX



In every corner of my office, clients can get a hint of things to come. It's an expression of different things together that make sense," says Juan Pablo Molyneux. "Sometimes I have to go to extremes to show my work—look at the striped draperies and wallpaper. If I put that fabric on a board, my clients would never buy it." Aside from being decorative, his office (above), which occupies an entire floor in his Manhattan town house (see *Architectural Digest*, Novem-

ber 1987), is functional. Molyneux plots his myriad design projects from an eighteenth-century English architect's table, sitting on an eighteenth-century Pembroke chair. A campaign desk in one corner is convenient for reading documents, and a round table is handy for meetings, but the Botticino marble table is the workhorse. "That's the one table where I'm seated looking at the wall with my back to the rest of the office. It's where I can concentrate."

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FRANK PENNINO

No, no, no," Los Angeles-based Frank Pennino says about altering an antique to house electronic equipment. "It's part of an office—why hide it?" When it came to creating the interiors of a 1920s Holmby Hills house for a young couple, he turned a small bedroom and bath into an office (above) for the husband, Brad Bell, who is a television writer and producer. "They wanted a 1920s influence to prevail throughout the house. This space, although very masculine in approach, underscores that direction," says Pennino, who brought in walnut paneling, tooled leather for the walls, a nineteenth-century English desk and an

early-nineteenth-century Cuzco School oil of an archangel. "It gives the mood of a Continental room with Italian influences." A secret door in the library leads to an elevator. "So many of our young clients want to return to traditional designs and complex interiors," notes Pennino. "They seem to be more interested in purchasing a few fine pieces and building a collection. All this and twenty-first-century technology! The mix is wonderful." □

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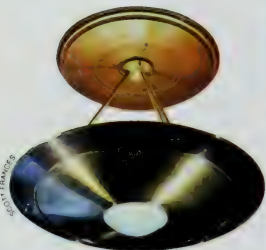
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Five designers reveal the craftspeople they rely on for perfection

HARRY SCHNAPER



Harry Schnaper (below) thought of Bob Augstell first when he conceptualized a chandelier for the home movie theater of Arista Records head Clive Davis. "The theater had the same acoustics as a



recording studio, so we had to be precise with the sound but also create the right light. I hired Bob because he's a total compulsive perfectionist." Augstell designed a brass dome-shaped chandelier with hand-cast glass

(above left). "We made the dome wafer-shaped so it wouldn't interfere with the acoustics, and we sandblasted the exterior to cut down on reflection," says Augstell. "I used a lazy Susan to spin the disc and create perfectly concentric lines." Schnaper originally commissioned Augstell to create the sconces in his room at the 1996 Kips Bay Show House. Augstell

(above, left), who works primarily with brass—to which he adds a variety of plated surfaces, such as nickel or gold finishes—designed almost all of the late Jed Johnson's metalwork. He has also worked for architect Robert A. M. Stern and antiques dealer Anthony DeLorenzo. To the trade only, Bob Augstell, 277 Fourth St., Troy, NY 12180; 518/272-7982.



"The theater had the same acoustics as a recording studio, so we had to be precise with the sound but also create the right light."

continued on page 110

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continued from page 108

THAD HAYES

Thad Hayes discovered Chris Lehrcke's furniture at the International Contemporary Furniture Fair in New York in 1992. "His designs are almost primitive," says Hayes. "He explores ways to

join and bend wood." Lehrcke's work is influenced by African themes, the 1940s and '50s modernism of Ray and Charles Eames, and Jean Prouvé. "Prouvé was using metal and wood together," says the Brooklyn-based Lehrcke. "I love that combination." His bronze cuffs are an example, welded to his furniture to provide structural support and beauty. Walnut, cherry and ash pedestals (right) are carved from solid logs and finished with oil or textured with sandblasting. A mahogany chair (left) has an anodized-aluminum support. Chris Lehrcke, 50 Douglass St., Brooklyn, NY 11231; 718/783-9150.



PAMELA BANKER

They're world-class finishers of lacquer and paintwork on antiques," says Pamela Banker of Fitzkaplan, a New York furniture restoration and reproduction company. The

shop specializes in restoration (right), fine finishes, gilding, decorative painting and lacquerwork, including japanning. "We're good at creating antique finishes in the proper style," says co-

owner Diane Fitzgerald (below, right). "We make things look old, and we'll fix a restored piece that looks too new." She met Eve Kaplan (below, left) while working at Thorp Brothers, a restora-



tion studio in New York. Recently their shop has been working on eighteenth-century lacquer finishes. "We apply layers of tinted shellac in the French polish technique to duplicate the look of genuine lacquer. The finish is thin, but it has a deep resonance," says Fitzgerald. To the trade only. Fitzkaplan, 131 Varick St., New York, NY 10013; 212/989-8779.

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"Daniel loves to sit in Daddy's chair at storytime."



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WILLIAM HODGINS

I enjoy working with Karen Gilman and her staff at Finelines," says William Hodgins. "They have the awareness and the sensitivity to materials—weights, density, direction—to make the fabrics do wonderful things. They're innovative." The Massachusetts shop (below) makes draperies, coverlets and built-in seat cushions. "We work with every fabric—from cotton to

silk—and we hand-sew trim, which adds subtlety to our work," says Gilman (above, with Hodgins). "It has to be done by hand so that the draperies hang properly." Gilman worked as a fashion designer before starting Finelines in 1983. Other clients include interior designers Bierly-Drake Associates. To the trade only. Finelines, 79 Walnut St., Peabody, MA 01960; 508/977-7357.



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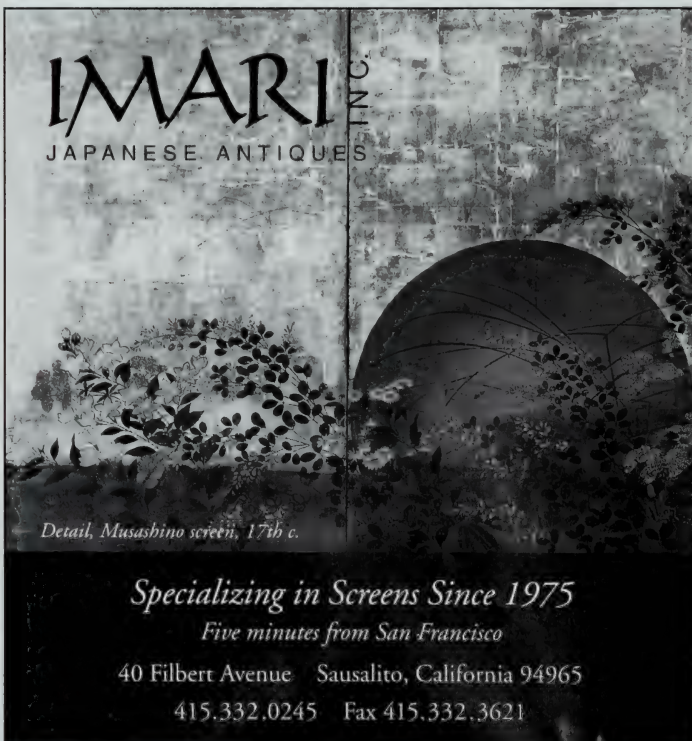
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CLODAGH

Clodagh wanted a cone-shaped sconce for Sylvia Rhone's New York apartment," says Jay Gibson (see *Architectural Digest*, December 1996). "She showed me a rough drawing, and I came up with the design." Gibson created a plasma-cut cone in steel gray (above). "It's a method that uses a torch to create a very fine cut," says Gibson. "We cut small design motifs into the metal, and those became the light source." The result: subtle illumination. "I've known Jay for eleven years," says Clodagh, "and I'm constantly stunned by his interpretations." Gibson studied at the Pratt Institute in Brooklyn and later honed his craft at the Johnson Atelier, a sculpture foundry and school in New Jersey. His primary focus is architectural metalwork—everything from stair rails to cast-bronze entranceways. Jay Gibson, 15 Muirhead St., Trenton, NJ 08638; 609/695-0746. □



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ANTIQUING IN AREZZO

DIANE BURN EXPLORES THE COLORFUL ITALIAN FAIR

Text by Elizabeth Helman Minchilli
 Photography by Robert Emmett Bright
 and Alessandro De Crignis

DIANE BURN'S SIGNATURE STYLE has more in common with an eighteenth-century French boudoir than an antiques fair in central Italy, but the Arezzo market, held the first weekend of every month, is one of her favorite places in the world to scout out objects and architectural elements. "I discovered the Arezzo fair about twelve years ago, when I was working on my first house in Italy, my *castellino* in Porto Ercole" (see *Architectural Digest*, April 1989). Through many projects, including homes of her own, Arezzo has continued to draw the designer back.

"I can't say that Arezzo, with its fair and its stable of well-stocked stores, is necessarily my best, or even my most reliable, source for antiques," admits Burn, "but I can say wholeheartedly that it's the most fun and by far the most Italian of experiences."



"Attending the monthly fair at the Piazza Grande in Arezzo is lots of fun," says Diane Burn. ABOVE: She stops at one of the many dealers' stands that are set up on the first weekend.

LEFT: "Il Pozzo displays wonderful architectural elements." The designer inspects a terracotta pot. RIGHT: An antique tile depicting Spring is an example of the variety of goods at the fair.



Arezzo, located in eastern Tuscany northeast of Siena, is perhaps better known for *Legend of the True Cross*, Piero della Francesca's masterpiece. But the first weekend of every month sees this otherwise sleepy medieval town transformed into a bustling shopping area that recalls the magnificent markets of the

Middle Ages. "Arezzo has a lot to see, and its antiques stores are worth visiting on their own," says Burn. "However, the fair definitely adds an air of festivity and romance to the hunt for the perfect object."

After years of sifting through the myriad stands and stalls, she knows exactly where to head. "I don't waste much time,"

she says; she settles into a hotel on Friday evening to get an early start on Saturday morning. "The cognoscenti are aware that all the best pieces, if there are any to be had, are snapped up well before Saturday morning cappuccinos."

Her first stop is at Il Pozzo, an an-

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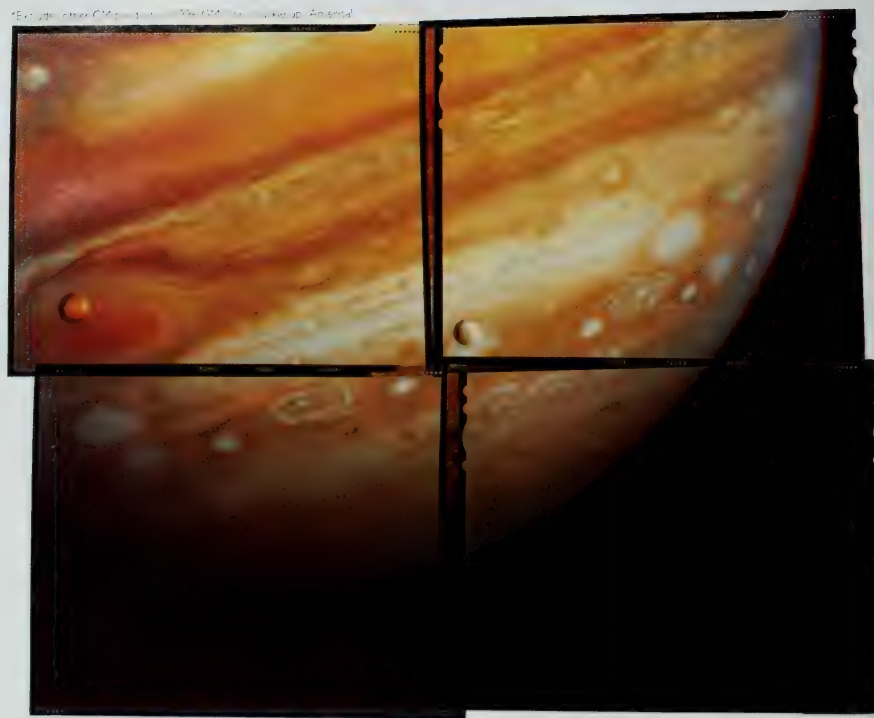


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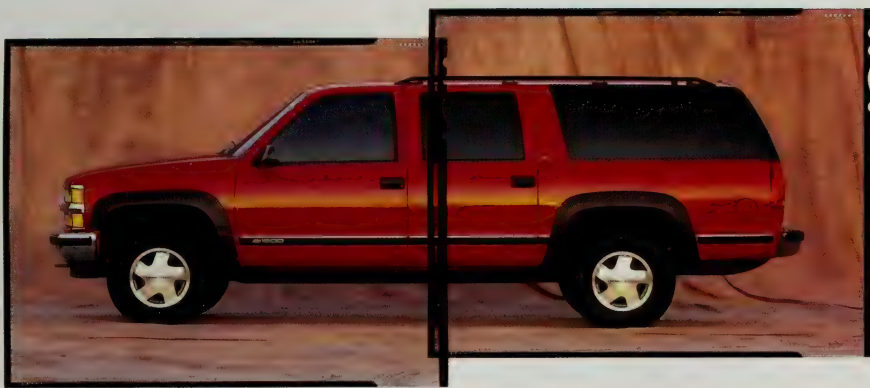
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LIKE A ROCK

ANTIQUING IN AREZZO

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tiques store on the town's Piazza Grande, where the market takes place. The gallery specializes in large-scale architectural elements such as iron gates, marble fireplaces and columns. Its second location, outside of town, boasts a temptingly disorderly assortment of tiles, urns and other outdoor pieces strewn across a dusty yard. "I always manage to find something at Il Pozzo," she notes.

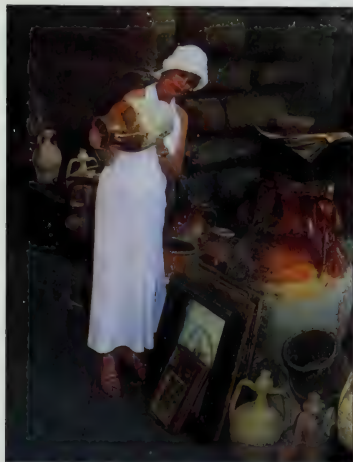
Suppressing the urge to plunge right into the main market, with stands scattered throughout the sloping piazza, Burn makes a quick stop at Diana de Mori's store, which overflows with an almost alarming array of hand-printed and woven linens and cottons. The fabrics, which de Mori happily fashions into table and bed linens, follow a long central Italian custom and keep ancient patterns alive. An expert on traditional fabrics, de Mori sometimes has the odd set of antique linens for sale. "Once I'm in here I can't help but realize I need a tablecloth or bedcovering," Burn confesses.

Although the year-round stores may consistently sell the more important antiques, the stands offer the most surprises. "During the two years I spent renovating my own house, I came every month," she recounts. "I was able to get a picture of the market throughout the year and certainly profited from the winter months, when I would suffer through the early morning bone-chilling cold to be rewarded

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ABOVE: "I go to Diana de Mori for the best linens and cottons," says Burn. RIGHT: "The Loggia Vasari on the piazza has everything from jewelry to housewares."



LEFT: "One of my favorite dealers carries jugs and vases originally intended for storing oil and *confit de canard*. I use them as indoor or outdoor flower vases."





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ANTIQUING IN AREZZO

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with an eighteenth-century cabinet." She particularly depends on a dealer usually at the corner of Via Vasari and Via dei Pileati, who has a good selection of rustic French vases and jars once used for storing oil and *confit de canard*.

A new addition to the scores of shops in town is Compagnia del Mobile, which also has a branch in Milan. Responding to the growing taste for seventeenth- and eighteenth-century-style painted furnishings, it produces detailed reproductions. "There are a lot of people doing this these days," explains Burn, whose interior design work relies heavily on *faux* finishes and *trompe l'oeil*. "But these fellows have a very



ABOVE: "Compagnia del Mobile specializes in painted finishes on old and new furniture and objects." A hatbox was antiqued. ABOVE RIGHT: "Their designs boast a higher level of craftsmanship."

RIGHT: Burn visits with regular fair exhibitor Enrico Ghigi, whose gallery right outside Arezzo, Carpe Diem!, offers furniture from the 18th to the 20th centuries. "He does restorations as well."



good feel for it, combining elegant forms with a finish that has the same texture and depth as the real thing." An added attraction is their willingness to do commissions.

Enrico Ghigi of Carpe Diem!, a regular in the piazza, mixes the real with the *faux*. An eighteenth-century cabinet he has for sale may well have been the inspiration for the twentieth-century chest designed and painted by artist-restorer Cristina Pofferi. "When buying antiques, you have to keep your eyes wide open," cautions Burn. "Always know what you're looking at."

One of the delights of coming to Arezzo is being able to find objects that have lives beyond their intended uses. A bit of nineteenth-century wrought iron might make a beautiful torchère; a section of a seventeenth-century gate can become a headboard. "I see Arezzo as a sort of palette where I can gather raw

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ANTIQUING IN AREZZO



LEFT: "Galleria Antiquaria Rinascimento showcases more expensive antique porcelain pieces such as serving platters," says Burn, standing before marble statues.

BELOW: A collection of colorful Tuscan and northern Italian porcelain and pottery is arranged on a table. "The shop also offers paintings and a selection of objets d'art."



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continued from page 122

materials," says Burn. "I change them and adapt them to my needs." And of course, this is where the great deals can be had, since most buyers, and even some of the dealers, wouldn't necessarily recognize their potential. "I think it takes a certain vision to turn an old dilapidated bed, for instance, into a fabulous pair of garden benches."

Arezzo at market time offers something at every level, from the permanent

and well-known dealers—like Galleria Antiquaria Rinascimento, which has the occasional eighteenth-century piece—to the lady selling lace in an alley off the piazza. "Part of going to Arezzo is the thrill of the hunt," says Diane Burn, "but a lot of why I continue to go is just pure fun. It's a whole outing, a beautiful pleasure trip that centers around a truly festive event. And if there's the bonus of finding just the right object, so much the better." □



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JOHN FOWLER

ELEGANT SIMPLICITY IN THE ENGLISH COUNTRYSIDE



Text by Robert Becker
Photography by Derry Moore

BEFORE NANCY LANCASTER's first visit to John Fowler's Hunting Lodge in the early 1950s, Fowler kept his weekend guests dusting, scrubbing, deadheading and pruning from Friday evening through Sunday morning so the place would look right for her arrival. Fowler, understandably, was house proud. Nancy Lancaster was an internationally renowned tastemaker by then, and as the owner of the decorating firm of Colefax and Fowler, she was also his patron. Their close friendship had begun, but so had the famous rows that would cause Lady Astor to call them the most unhappy couple she'd ever met who weren't married. Fowler need not have worried, however, for Nancy Lancaster found the cottage "charming" and the formal gardens it sat in "absolutely enchanting."

That the Hunting Lodge so intrigued Nancy Lancaster is a testament to John Fowler's considerable talents. It had been left derelict for years when he found it in

"What I wanted here was something utterly unpretentious, very comfortable, with a veneer of elegance and informality," said John Fowler (above) of his English house, which he continually refined until his death in 1977.



Though he counted Britain's royal family among his clients, Fowler considered the decoration of his 18th-century Hunting Lodge one of his greatest challenges. **ABOVE:** A trio of gables highlight the garden façade.

Fowler purchased the lodge in 1947. It appeared in *Architectural Digest* in January/February 1975. **LEFT:** In the sitting room—formerly a coal shed and a kitchen—the designer paired a satinwood commode with an 18th-century armchair.

1947, its only plumbing a hand pump in the yard. Erected in the early eighteenth century as an eye-catching ornament in Dogmersfield Park, it had three fantastic Gothick gables that were three stories

tall so that they might be noticed from a great distance. The small house behind the façade was almost beside the point; a series of tiny rooms pieced together in an awkward, "inconvenient" arrange-

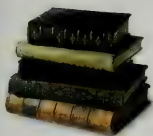
ment, it had served mostly as an impromptu shelter, a place to stop for a meal or a bracing drink by the fire.

In the 1950s and 1960s John Fowler would become

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JOHN FOWLER



LEFT: Biedermeier chairs and a Queen Anne chest of drawers rest on the tile floor in the dining room. ABOVE: Elsewhere in the room, mid-17th-century botanical prints flank an 18th-century gilt bracket.

BELOW: Fowler designed pelmets to reflect the shape of the master bedroom's Gothic leaded windows. Late-18th-century painted Italian chairs sit before borders of rose-covered French silk.

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the most sought-after professional haute decorator in Great Britain. A master with the paintbrush, an expert with fabrics, a "genius" with color, effect and scale, he left his signature at such magnificent houses as Arundel, Houghton, Syon, Wilton, Ramsbury, Boughton, Chesham, Grimsthorpe, Haslemere and Buckingham Palace. He did work commissioned by Britain's royal family, the Rothschilds, the Astors, the duke and duchess of Windsor, the Laurence Oliviers, the Michael Redgraves, the Paul Mellons, the David Bruces and, finally, for the National Trust. He was only months from being knighted for his achievements when he died in 1977.

"John Fowler had 'it,'" remembered Nancy Lancaster. "John understood beautiful things and was drawn to them like a moth to a flame."

Despite its humble size, the Hunting Lodge presented one of Fowler's toughest challenges: to make a home of a house that was never meant to be lived in. Modest and quirky, the lodge was architecturally the antithesis of the very grand, symmetrical, Neoclassical houses through which he would gain the nickname "prince of decorators."

"Going to the lodge was like going to stay in an enchanted cottage in the woods," says Mario Buatta, who regularly visited Fowler there. "Everything was unbelievable, it was so pretty."

It began for a visitor with a trip down a long drive through a dense Hampshire forest; this passage produced, as Fowler's friend John Cornforth put it, "a sense of mystery and secrecy."

In the entrance hall, dry-scrubbed wood floors were covered with a large scrap of an eighteenth-century Au-



busson carpet. The various doors in the hall were painted in four shades of off-white and oatmeal. A Louis XVI demilune table leaned against one wall beneath a marble relief of Tiberius; bellpulls hung down on either side, while an arrangement of small plates beside the win-

dow echoed the same vertical sweep. Fowler's signature was everywhere, even in so small a room, with its wisps of tattered resplendence, its strong evocation of the past, especially the eighteenth century. At the same time, the cottage was a place of wel-

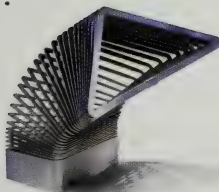
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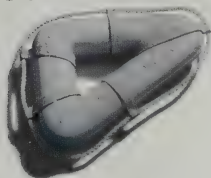
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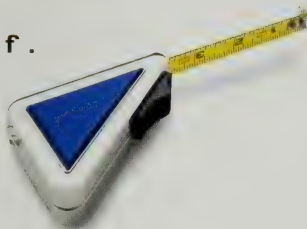
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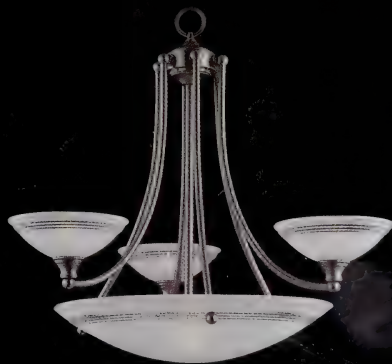
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HISTORIC DESIGN

JOHN FOWLER



"I love the formality of French and Italian gardens as well as the romance and untidiness of the English garden," Fowler remarked. **LEFT:** Box-bordered herbs grow outside the rebuilt garden room.

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come and immense creature comfort.

Because he disliked the emptiness of a dining room when it wasn't in use, Fowler arranged his like another reception room. The pedestal table was pushed into a well-lit corner between two windows. On it he kept a painted tin basket brimming with tole tulips, candles and flowers from his garden.

He painted the walls with *trompe l'oeil* paneling—something he often did in rooms with no architectural embellishments of their own—that included a thin ribbon of a darker shade to imitate the shadow that real paneling would have left. Fowler cultivated deception throughout his work and in this house in particular. Bellpulls hung in nearly every room, as they did in so many of the manor houses his clients lived in. Instead of summoning servants, however, they were used in the Hunting Lodge as a visual device to add height to the walls, or simply to exhibit a strip of old painted velvet that he had found. What Fowler had loved about the Hunting Lodge in the first place was inherent in its very nature. Its whole purpose and character—its façade intimated not

only a much larger structure but one built hundreds of years before it actually had been—was to trick the eye.

The seeming simplicity of Fowler's style was another trick. The décor in the sitting room, as throughout the lodge, appeared at a glance rudimentary until one started to decipher how it was composed. The warmth it radiated was a product of extraordinary sophistication; colors—yellow, red, gold, sienna, a dozen shades of white, moss green—and textures—cotton, satinwood, rough plaster, velour—collided, but colluded as well.

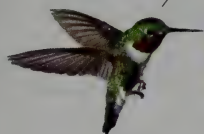
The sitting room offered a number of comfortable places to sink into around the fire: a long-seated hunting chair, a feather-stuffed sofa or the friar's chair with a heavy fringe. A close look at the eighteenth-century armchair, with its chintz upholstery and graceful cabriole legs, however, revealed the fine craftsmanship John Fowler demanded.

The clever pyramidal arrangements on the walls were also vintage Fowler. With a seventeenth-century French drawing at its peak, he used a clock in the shape of an urn, two candlesticks

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JOHN FOWLER

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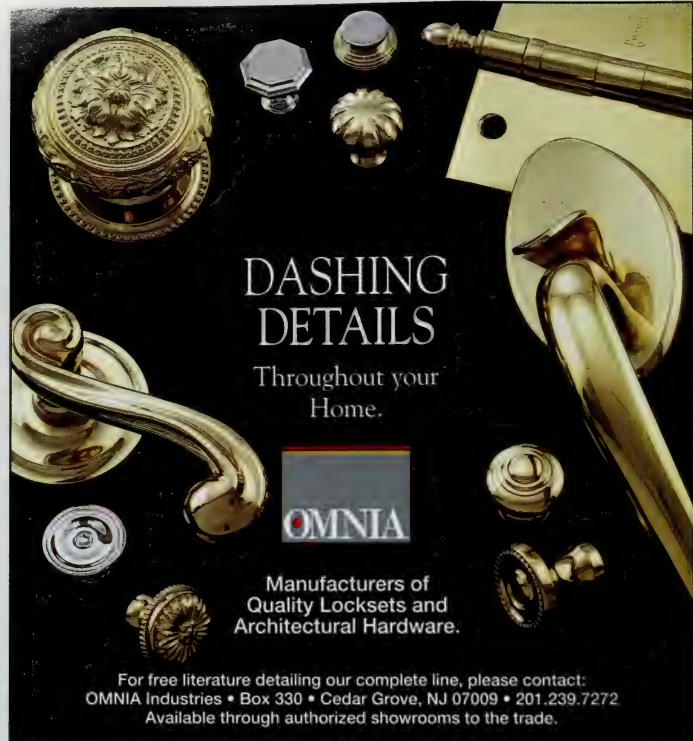
and two miniature Versailles tubs on the mantel as the base of the first pyramid. The second was composed of a painting of a "forebear" hung from the crown molding, with porcelain plates and enameled candlesticks resting on a satinwood commode to complete the triangle.

"John was a perfectionist," says Imogen Taylor, the senior consultant for Sibyl Colefax and John Fowler who started out as his assistant. "He was a very strict master, almost brutal at times in his insistence on getting things perfect. But it paid off in the quality of his work."

There was little in the lodge that wasn't perfect, or at least very carefully conceived, whether it was a set of early botanical prints he'd chosen at a country house sale, a tassel he'd made himself or the Mauny wallpaper in his "book room" and stair hall. The valances, draperies and bed hangings in the bedrooms revealed his expertise in eighteenth-century French couture.

His sense of detail—a colleague said he had "the eye of a hawk"—and his instinct for scale were hallmarks inside and out at the Hunting Lodge. Indeed, the garden was as important to the decorator as the interior of the house. "I wanted to create a sophisticated 'room' in which the dolls' house could sit," he once said. "I wanted both an air of grandeur and a cottager's garden." Grandeur was cast in the rows of pleached hornbeam that defined the garden. Privet trees in the shape of umbrellas added whimsy, while flower beds spilling over with campanulas, phlox, Shasta daisies, marguerites and foxgloves conferred the same comfort he insisted on for the house.

Those privileged enough to have stayed from Friday to Monday at the Hunting Lodge reminisce about John Fowler's humor and hospitality as well as the house's ease and beauty. They muse over the dinners served and the witty conversations, the afternoon teas and the feather mattresses in the bedrooms. They also remember their own contributions. As Imogen Taylor recalls, "There wasn't one weekend I visited that we didn't have to mow the lawn or deadhead the rosebushes." Perfection has its price. □



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TERMINAL ILLNESS

ARE COMPUTER VIRUSES AS DANGEROUS AS YOU THINK?

By Nicholas von Hoffman

NOT LONG AGO THE PHONE RANG, and after I said hello, no word was spoken at the other end. The only sounds coming across the wire to my ear were those of wailing, gnashing of teeth and whimpering. I knew immediately that my friend Susie was experiencing another computer crisis.

Lacking the soul of an electronic grease monkey, Susie, who uses her computer only for work, regards these periodic disasters not as learning opportunities but as near tragedies. Before calling me, she had checked the important little things that we tend to overlook at such moments: Was the machine plugged in? Was the monitor plugged into the computer? Had the PC been powered up, as the wire heads say, or been turned on, as we humanoids put it? Yes, yes, yes, but no, no, no—the

thing wouldn't work. It wouldn't so much as give off a hiccup. There was nothing for it but to load it in the car and take it to the computer hospital.

Quickly the diagnosis came back: a virus. That hated and feared death particle from Electroland had come along and taken every last bit of binary code off the hard disk. Hence, when the machine was turned on, it had no instructions as to what to do, so it did nothing. All of Susie's programs and all of Susie's files were destroyed, but the hardware itself, once the programs were replaced, was fine.

After Susie and her computer had regained their peace of mind and good health, her case was submitted to several epidemiologists. The unanimous opinion was that, whatever had caused her machine to die on her, it probably wasn't a virus. If viruses have no other use—and they don't—they are conve-

nient goblins that can take the blame for inexplicable occurrences.

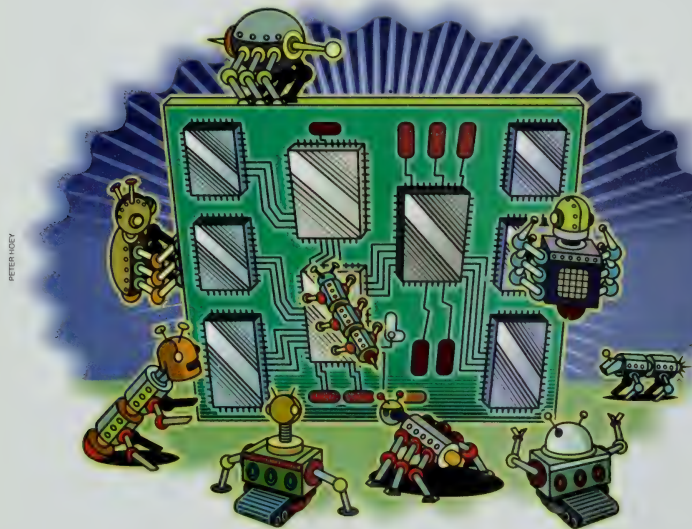
Rob Rosenberger, who has made something of a career for himself debunking exaggerated and unfounded stories about viruses, remarks, "Whenever I get to go to a computer store, I love to talk to the guys working in the service department and pick their brains. It's almost universal: If a user is hysterical and they can calm the user down some way, they'll do it. Just to get the guy out of there they say, 'You were the victim of a computer virus.' Then they look like gods, saving the customer from a malevolent illness."

A million things can go wrong with a computer, and in a surprising number of instances, even the technician who gets it back up and ticking again can't be sure of what exactly went wrong. They tell us our computers are identical, mass-produced objects, but I've never seen two that were exactly alike. Anomalies happen; there are electronic mood swings, and in Rosenberger's case, there is the family cat. "Right after I did a backup a couple of days ago, I crashed Windows 95. My fault—I let my cat walk all over the keyboard while the computer was rebooting, and the computer thought, 'Oh my God! The keyboard is all messed up!' and went into safe mode [a form of electronic traumatic shock]."

Viruses aren't imaginary creatures of tabloid journalism, although when a virus scare is in full swing, a lot of the reportage is anything but accurate. Viruses do exist. Estimates as to how prevalent they are vary widely. Some say 3½ percent of all personal computers are infected; some put the number much lower. Nobody knows, because most viruses are more of a nuisance than a menace.

"There are some very insidious viruses out there that wipe out your hard drive and all the information on it," says Stephen Orenberg, president of Dr. Solomon's, a well-regarded maker of antivirus software. "However, if

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The Black Baron's message to his victims was, "Smoke me a kipper, I'll be back for breakfast... Unfortunately some of your data won't!!!!"

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TERMINAL ILLNESS

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you think about the psychology of the people who write viruses—they're doing it for notoriety—it's almost unheard of for a virus writer to anonymously wipe out your hard drive without telling you that's what he's going to do or sending you a message like 'Sorry! You're screwed, and now all your files are going to be wiped out! Ha ha ha!'" Orenberg reports that devils who do such mischief are usually cut from the cloth of the Black Baron. "The Black Baron was tried, convicted and sentenced to eighteen months in jail for writing the Pathogen virus, which did some dastardly thing with your hard drive. His message to his victims was, 'Smoke me a kipper, I'll be back for breakfast...Unfortunately some of your data won't!!!!'"

"Most viruses are sort of benign," continues Orenberg. "They're electronic graffiti. They're annoying. They'll play a musical tune or cause an icon or a dialogue box or a message to come up, but it's rare that you run into a really destructive one."

Rosenberger agrees. "Why hasn't the computing world, as we know it, died?" he asks. "The answer is simple. Viruses live to replicate. If you destroy your host, you have a problem of getting from place to place. That's why I think that viruses aren't destroying the world."

Nevertheless, there are many thousands of them, and if they get out of control, which they aren't now, they could cause immense trouble. Viruses are said to exist in one of two states, in the zoo or in the wild, according to Alex Haddox, the antivirus manager for Norton, which

makes one of the leading products designed to protect us innocents from electronic infection. There are over ten thousand viruses in the zoo, which means "they're under lock and key and haven't been discovered in general distribution in the public," Haddox explains. "The other set we have are called wild viruses, which are in free distribution." Those are the babies we have to worry about. But we don't have to worry too much.

All of which brings up the question of how you might run into a virus and what to do about it if you are afraid of coming down with digital flu. You may contract a computer virus the way you may get a biological virus. Just as it is unwise to pick up an unwrapped candy next to the restaurant cash register and pop it into your mouth, it is also not a good idea to put something of unknown provenance in your computer without taking precautionary steps.

An exception is E-mail. All E-mail is safe to read and safe to store in your computer. What may not be safe are attached files that sometimes come with E-mail messages.

Things pulled down from various pornographic sites on the Internet have a reputation for bringing all manner of viruses with them. You might call them electronically transmitted sexual diseases, but whatever you call them, do be careful if you prowl certain precincts.

Viruses are frequently passed from computer to computer when computer owners give each other floppy disks containing programs. Most ordinary text

continued on page 142

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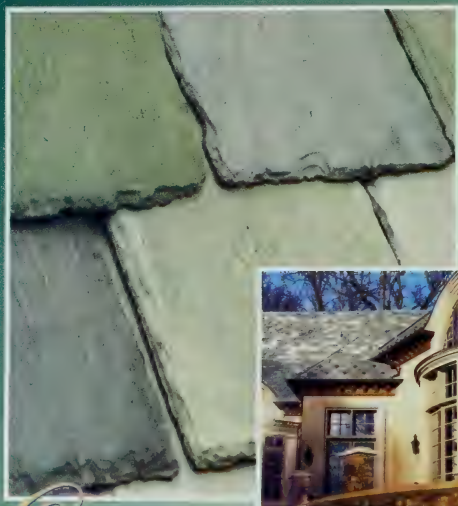
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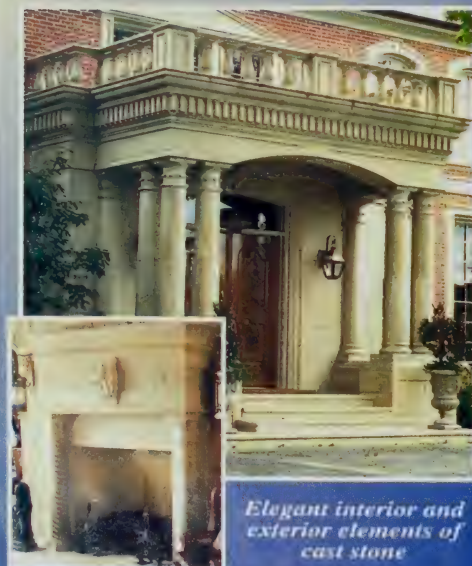


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AD ELECTRONICA

TERMINAL ILLNESS

continued from page 140

files cannot carry viruses, but beware of those created by Microsoft's Word and Excel programs. Virus writers have figured out a way to use them to carry germs. If you are using these programs, however, there is no reason to change.

"One of the most common misconceptions about viruses is that they're mutations of good programs," says Had-

zor companies and the government have labs dedicated to tracking these new arrivals. As fast as they are apprehended, formulas are written to stop them and get them off your machine. For that reason, all three of these companies offer their customers quick and easy ways of keeping their antivirus programs up-to-date. Some programs

"Most viruses are benign. They're electronic graffiti. They'll play a tune or cause an icon to come up."

dox. He assures us that what is giving your machine a bellyache is not a corrupted version of your once friendly spreadsheet program. "A computer virus is itself a program written and designed to move through a computer system without the user's knowledge or consent." If your screen erupts with "Hare Krishna, Hare, Hare, Hare," you can inoculate it against this and other uninvited viruses with a special program. If the inoculation doesn't confer 100 percent protection, it comes fairly close.

Three of these programs come highly recommended, and all—to use the new electro-verb for naming the street price—"street" for between \$49 and \$69. You can try them for free by going on the Internet and dropping by at <http://www.drsolomon.com> for Dr Solomon's, and <http://www.mcafee.com> for McAfee, and <http://www.symantec.com> for Norton.

Some fiend may be writing a new virus as you read this. Haddox estimates that upwards of six new ones are launched every day. The ma-

will more or less automatically use your modem to call up your company's antivirus GHQ for updates.

Antivirus programs are made to "run in the back² ground," as they say. This means that, without your realizing it, your antivirus program is quietly on patrol, sniffing out every new thing you have allowed in your computer to make sure it's jake. It's like the metal detectors at the airport. You may ask if it is possible for something to elude your antivirus program. Yes, it is, but as with the metal detectors, if you set the standard too high, you will get too many false positives. Properly used, it should make an ordinary user feel safe.

A final word of warning: There is a greater danger from electronic hypochondria. One antivirus program is enough. You can put two or more on your machine, but if more than one is running in the background guarding you, they will detect each other and go to war. The results may well be worse than infection by a virus. □

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SANTA YNEZ

● **Ronald and Nancy Reagan**
Rancho del Cielo, Nancy and Ronald Reagan's private retreat, is set atop the Santa Ynez Mountains, approximately 30 miles northwest of Santa Barbara. The secluded 688-acre property commands views of both the Santa Barbara coastline and the Santa Ynez Valley.

The Reagans purchased the ranch in 1974, and it later served as the Western White House during Reagan's two-term presidency. Dignitaries who have visited the Reagans at the ranch include Margaret Thatcher, Queen Elizabeth II and Mikhail Gorbachev. The circa 1890 two-bedroom adobe

residence is "nestled in the saddle of a mountain," says agent Zackary Wright. "The setting is idyllic." The ranch house overlooks a small man-made lake with a canoe dock. Reagan once told Gorbachev that he personally built the corrals and dug the lake. The property includes a guest cottage adjoining the

main residence, a manager's residence, a tack barn and the former Secret Service building. Reagan once said: "We relax at the ranch, which, if not heaven itself, probably has the same zip code." \$5.95 million.

Zackary Wright, Sotheby's International Realty; 714/723-7373.



SOUTH AFRICA

Tabora in Cape Town, South Africa, dates to 1666, when it was part of the Boshof estate. Conservation architects restored the 17th-century gate lodge and guest cottage, while the 1904 Dutch

Revival-style residence was meticulously rebuilt by the current owners after it was destroyed by fire in 1986. The owners used indigenous sandstone and slate throughout and accessories by local craftspeople,

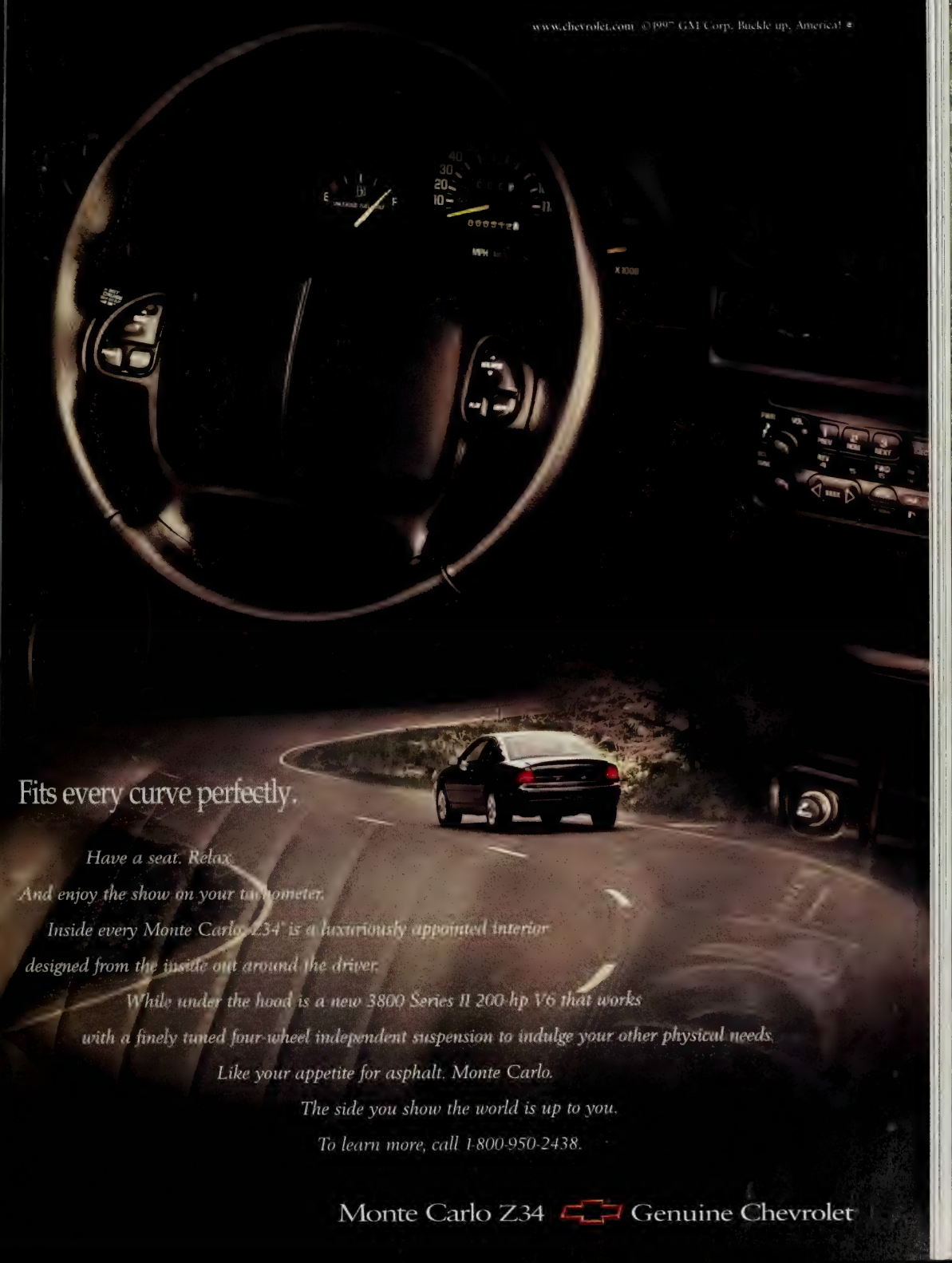


including four chandeliers, one of which drops from a glazed glass ceiling of the central tower. Marquetry floors and teak-and-leaded-glass doors that came from old coastal sailing vessels are matched by gar-

dens inspired by Sissinghurst and Hidcote Manor in England. 12 million rand (\$2.7 million).

Anne Mackie and Christine Windebanks, Savills; 27-21-762-9780, fax 27-21-762-9788.

continued on page 148



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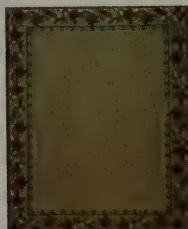
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EXTRAORDINARY PROPERTIES ON THE MARKET

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LOS ANGELES

What's wonderful is the connection between inside and out," says architect Kim Coleman, who, with her husband and partner, Mark Cigolle, built a three-level house overlooking Rustic and Santa Monica canyons in Los

Angeles. Every room on the steep hillside site opens onto exterior living spaces. "Our sofas are on wheels. When the weather is nice, we open up the doors and roll them outside." The couple experimented with spaces and materials for their

own home. A tower clad in galvanized steel stacks three rooms, while an attached horizontal concrete block contains most of the public areas, with a 1,000-square-foot design studio on the top floor. "Spaces can overlap, depending on how we

want to use them," Coleman notes. "Flexibility is built into the design." \$2.495 million.

Mike Deasy, Mossler Deasy & Doe; 310/275-2222.



PROVENCE

Château Saint-Rémy, ten minutes from the town of St-Rémy-de-Provence in the south of France, "is in a protected region where no other buildings or roads can be constructed," says real estate agent Emile Garcin. Built by Charles de Provencal in 1680, it has been in the Greling family since 1810. An oval dining room has painted panels and trumeaus depicting regional landscapes. The two master suites feature frescoed ceilings. The property includes a 17th-century caretaker's house. 21 million French francs (\$3.5 million).

*Emile Garcin; 33-4-90-92-01-58.
continued on page 152*



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EXTRAORDINARY PROPERTIES ON THE MARKET

continued from page 148



BEVERLY HILLS

● Greta Garbo

In 1955 Greta Garbo sold the Beverly Hills estate where she had lived for ten years to film director Jean Negulesco

(best known for *How to Marry a Millionaire*), with the stipulation that she continue to use the guest cottage when in Los Angeles. "Garbo didn't like hotels," says current owner Martha Josephson, "so for 15 years after

she sold the house, she would slip in and out." The Josephsons hired designer Bettye J. Young to renovate the house in a 1930s style. "There's a secret window overlooking the living room where Garbo stood contemplat-

ing whether she would join her own parties," says agent Ron de Salvo. \$3.25 million.

Ron de Salvo, Douglas Properties;
310/777-6200.

continued on page 154

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EXTRAORDINARY PROPERTIES ON THE MARKET

continued from page 152



COURTESY HELEN FIORATTI

TUSCANY

Set on a plateau in the hills of Tuscany, Radi di Montagna, which comprises a castle, a church and two houses, evokes medieval times when the walled hamlet was built and thrived on the Siena-Florence trade route. Each of the three main buildings, which can be rented separately or together (for a one-week minimum), is furnished with art and antiques from the 15th through 18th centuries. Guests can dine alfresco in the shaded ruins of the tower, shoot skeet or bike in the surrounding forests. Per-week rental (high season): Torre, \$13,500; Casa dell'Alloro, \$7,200; Casa della Loggia, \$11,500.

Helen Fioratti, *L'Antiquaire & the Connoisseur*; 212/517-9176. □

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MARIO BUATTA

A LIFETIME'S
COLLECTIONS
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*Text by Susan Cheever
Photography by Scott Frances*

Mario Buatta is having a nervous breakdown. He's exhausted, he hasn't slept for days, and he's discovered a chipped bowl in the collection of eighteenth- and nineteenth-century Chinese Export and delft ceramics that crowds the brackets in his entrance hall. Worse, the candles in the chandelier, which once hung in Haseley Court, Nancy Lancaster's house in Oxfordshire, are dripping wax on the rustic French foot-warmer stove on the center table.

"We decorators create the stage on which you live out your lives," says Mario Buatta (above), whose New York apartment is his rendition of the English country house style.

LEFT: Dog portraits, including F. C. Fairman's *Boxer Rebellion*, 1902, center, fill the living room.





Buatta had the living room walls glazed in three shades of lime green and the floors painted to imitate sisal. The draperies, of Lee Jofa fabric, "have been used in seven apartments since 1962," he says. "Chintz is cozy; it tones a room down, takes off the fancy edge."





OPPOSITE: "I hate isolated chairs. If clients want to know how to place their furniture, I tell them to give a party and see how their friends arrange it—that's how it should be." Living room sofa fabric, Brunschwig & Filis; Clarence House velvet on chair in foreground.

In the next room, his red-japanned Queen Anne secretary is tipping dangerously forward under the weight of his collection of botanical majolica: dozens of glazed cabbages and tulips. Teetering piles of design books from his library threaten to crash down on the Directoire chairs once owned by Norman Norell and the Chippendale-style settee with George Oakes hand-painted pillows—the largest an acquisition from the Pamela Harriman estate auction.

"My apartment is based on my collections, it's all my collections, it's just a frame for my collections," he says in his rapid-fire delivery as he rearranges a gathering of glass finials on a Regency console table. What his collections collect is dust, but to him it's part of their charm. "Oh, dust!" he scoffs. "I think of dust as a protective coating for fine furniture."

Four different seating arrangements in the twenty-foot-square living room contain enough furniture for a dozen apartments. "This is not a place I decorated," he says. "It's the collection of a lifetime." The room is dominated by dozens of portraits of dogs—primarily King Charles spaniels—hung on blue silk sashes suspended from huge bows. Buatta tells visitors that two of the dogs are his grandparents and that a portrait of a Labrador and a Norwich terrier is a painting of him with his brother. Buatta is the Labrador. "I call this my ancestral digs," he says, "but actually it's my ancestral dogs."



There are even dogs on top of the Italian mirror that hangs over the marble fireplace. "Collecting is a very personal thing," he says. "It relates to your childhood, it's about insecurity, and it's about wanting more. I can speak to these dogs, and they

don't answer back. I get a lot of happiness just sitting and looking at these things."

The design phenomenon that is Mario Buatta grew up on Staten Island, the son of bandleader Phil Burton, in a house he would rather forget. He began collecting at

ABOVE: "The charm of things is in their 'worn-outness,'" says Buatta, who perched ceramics around a circa 1860 Italian painting in the entrance hall, which doubles as his dining room. Glass finials sit on a Regency parcel-gilt console table.





“PEOPLE ASK IF THE THINGS ARE FAMILY POSSESSIONS. I SAY, ‘WELL, YES, BUT NOT MY FAMILY.’ ”

the age of eleven, when he bought an antique lap desk for twelve dollars—his father didn’t want it in the house because it was secondhand. (Buatta’s collections also collect value; the lap desk was later priced at over four thousand dollars.) By the time he went off to Cooper Union to study architecture, he had become a passionate designer and collector. “I realized I didn’t care how a building was constructed; it was how it looked that mattered to me,” Buatta says.

In 1963 he experienced a decorator epiphany when he met John Fowler of Colefax and Fowler, the London decorating firm. Fowler, who was partnered with Nancy Lancaster, preached that things should have “a pleasing edge of decay” and that decoration should be “well-behaved but free from too many rules... a *fantaisie* expressing the personality of its owner.” His yellow and green rooms were hung with chintz, long on architectural details, crowded with furniture and enchanting as well as comfortable. “When I saw Nancy Lancaster’s yellow room in her London flat,” he

continued on page 260

Buatta’s collection of 18th-, 19th- and early-20th-century blue-and-white ceramics is arrayed about the room, whose octagonal table “repeats the semi-octagonal end of the area,” he says. The chandelier came from Nancy Lancaster’s Haseley Court dining room.



MICA ERTEGUN

FINE-TUNING AN ENDURING
ARRANGEMENT IN MANHATTAN

"Long and narrow" is how Mica Ertegun describes the New York town house she and her husband, Ahmet Ertegun, bought 30 years ago. "I've tried many furniture arrangements in the living room—this seems to work best." By the stair are Ellsworth Kelly's *York*, 1959, and an Yves Klein torso.





*Text by Annette Tapert
Photography by Michael Moran*

The late Slim Keith, a style icon in her own right, once said of Mica Ertegun that she was the only woman she knew who could wear linen without wrinkling it. And that is just one of the ways in which Mica Ertegun is mysteriously perfect. Her hair is never mussed, her manners are impeccable, and the

residences she designs with Chessy Rayner, her partner in MAC II, look as if they never have to be refreshed.

Mica Ertegun is just as committed to perfection at home. Thirty years ago, when the Romanian-born decorator and her husband, music innovator and Atlantic Records chairman Ahmet Ertegun, bought their New York town



"Billy Baldwin was still the king when I started," says Ertegun (right). "He had the look we liked—simple, straight lines." LEFT: A Russian secretary is in the living room near *Synchrony Nude*, 1913, by Morgan Russell. Chair and drapery fabrics, Clarence House.



BELOW: A pair of Biedermeier sofas form a third seating arrangement in the center of the room by David Hockney's *Glass-Topped Table*, 1971–72. "Paintings are Ahmet's mania," she says, "but we have the same outlook for unfussy things. If it's too busy, you can't see the art."



house, she gutted and renovated it so expertly that it has needed only modest alteration. And when that has happened, the reason, more often than not, is that she has moved beyond an infatuation with a particular style.

"You must remember that when I first did the house, it was the 1960s," she says. "I used all chrome and glass. And

banquettes—that was the era when everyone had banquettes. It took a while for us to understand how uncomfortable they are."

When she undertook the 1960s renovation, she converted a narrow, architecturally undistinguished brownstone into a precursor of a style that wouldn't be in vogue for two decades—the down-

town loft. "The living room was three rooms," she explains. "We opened it up and made one large, long room. At one end I removed the wall so that it overlooks the dining room, which I moved to the first floor. And the library is now on the third floor. As Ahmet says, 'There isn't a door from the entrance hall to our bedroom.'"





ABOVE: "I never buy what everyone else wants," says Ahmet Ertegun. "I purchased most of the art when it wasn't in great demand." Morris Louis's *Hesperides*, 1959, left, and a work by Kenneth Noland hang in the formal dining area. On the table is a Gaston Lachaise bronze.

OPPOSITE: "We added the conservatory during a renovation," says Mica Ertegun. "We didn't use the garden, and the extended space gives me more flexibility for entertaining. I usually set up lunches there." At left is David Smith's sculpture *Tank Totem X*, 1960.

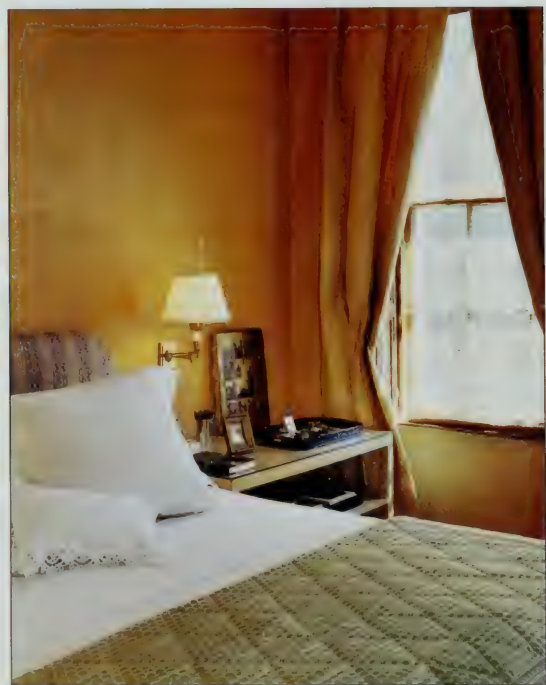
Over the years Ertegun has refined these rooms in ways that seem organic and inevitable. She added a balustrade to the staircase "because I thought I'd be sued if someone fell down." Where there was once a garden, she added a conservatory: "I originally thought that we could eat outside in the summer. I tried it once, and the soot was everywhere in two minutes." Currently she's breaking through a wall to expand the master bedroom and adding to her office, which is also located in the next brownstone; there is, she says, no

space to do any other major renovation.

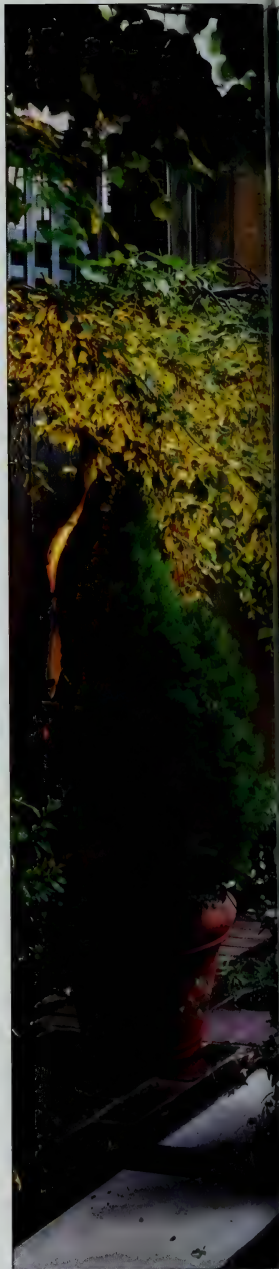
She has spent the last decade fine-tuning the furniture and art in the main rooms, where she is anything but rigorous. "I never go out with the idea of finding something," she says, "because you never find anything when you're looking. But if I see something I like, there's no hesitation—I buy it in two seconds. Sometimes I'll go shopping with Ahmet. I'll touch everything and say, 'It's wonderful.' Ahmet says, 'Buy it.' I always say, 'No, I'll think about it.' But that never happens—when I



ABOVE: The library has a wall devoted to Russian Constructivist art, "mostly by Malevich and El Lissitzky and mostly works on paper," says Ahmet Ertegun. Adds his wife, "I stripped away the fireplace mantel and left the frieze. The table came from Madeleine Castaing."



LEFT: "At one point I fell in love with straw. I think we were the first to use it," says Mica Ertegun, who still has straw wallcoverings and draperies in the master bedroom. RIGHT: "We planted two linden trees to shade the rear terrace and block out the buildings," she adds.



"THERE WAS ONE PHASE IN NEW YORK WHEN EVERYTHING WAS NAPOLEON III, FRINGES AND TASSELS. I HATED THAT."



saying, 'I'll come back,' I never do. Chessy sometimes tells me, 'You're so stingy.' I'm not. I just have to like something a lot to commit myself."

Here are some things she will never commit to: color ("The most I ever used was a pale green for our dining room in Southampton"), patterned fabrics

("Forget the chintz and the English prints, that's not for me. I don't have a print anywhere in my house. For my clients it's another story") and trends ("There was one phase in New York when everything was Napoleon III, fringes and tassels. I hated that").

What have remained constants are

plain walls ("At the most, I would put a stripe in a bedroom"), sisal ("If you can't find the carpet you want, go for sisal; it's divine and chic, and you can put an old piece of furniture on top of it and it still looks great") and furniture with a sense of whimsy, such as her eighteenth-cen-

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JOANNE DE GUARDIOLA



What freedom—you get to do exactly what you want!” Joanne de Guardiola must have heard this remark half a dozen times when she was about to begin work on her country house in Southampton, New York. Her response? “That’s a fantasy. When you design for yourself, your family becomes your client. You strive as hard to meet their needs, and the needs of the architecture, as you would for anyone else.” Certainly it seems clear that, in rehabilitating her 1895 Shingle Style house, de Guardiola, a member of the design firm of Parish-Hadley Associates, was careful to heed the requirements of both the structure and the people who would live there.

First, the people: De Guardiola spends weekends and summers in Southampton with her husband, Roberto, an investment banker; their two-and-a-half-year-old twins, Mercedes

“I wanted to downplay the formality without wrecking the beauty of the place,” says Joanne de Guardiola (above) of her 1895 Southampton house. RIGHT: A columned fireplace in the living room is offset by a stained-fir floor. Edelman suede covers the Italian shield-back chairs from Sotheby’s.



REVIVING A TURN-OF-THE-CENTURY
SHINGLE STYLE HOUSE IN SOUTHAMPTON

*Text by Michael Frank
Photography by Feliciano*





and Roberto; and her two stepdaughters, Jeanne and Susan. The house was going to have to adapt itself to three different age groups, be childproof and stand up to a good deal of indoor tricycle riding. "This is our country home," de Guardiola stresses. "We come here to relax and be comfortable. Everything had to be practical and down-to-earth."

Down-to-earth and yet not, admittedly, without palpable grandeur. Built for Andrew Carnegie's daughter, Margaret Carnegie Miller, the house originally reflected the sensibility of its era: In addition to the spacious public rooms, there were many smaller sitting rooms. Staff and guest quarters abounded. There were eleven hand-carved fireplaces. Now consisting of twenty-three rooms spread over 15,000 square feet, the house was once larger still (several porches were removed in an earlier renovation) and is more than de Guardiola would have built for herself. "But its proportions and scale are perfect," she says. "While the house is undeniably large, it never overwhelms you. It's a big intimate house."

Although its previous owners had respectfully cared for the house, it was time for what de Guardiola calls a "hundred-year renovation." Her goal was to retain the house's character and detailing and even some of the blemishes while modernizing and adapting it in more general ways to contemporary use. Parish-Hadley architect Blaine Capobianco worked closely with her to create drawings and mock-ups.

The chief structural problem was the handsome coved ceiling in the living room, which was sagging from a 1910 addition of two floors above; de Guardiola's contractor, Bob Plumb, inserted new supporting beams, shored up the upper floors and restored the ceiling as it had been. Plumbing, wiring and insulation were updated throughout, and baths were remodeled. Windows and French doors were replaced with copies of the originals. Central air-conditioning was installed, the heating system overhauled, the roof reshingled and the driveway reoriented so that visitors now approach the house head-on.

De Guardiola was determined to sim-

"The process was collaborative," says de Guardiola of designing for her husband, Roberto, and their children. ABOVE: One of four sitting areas breaks up the 40-foot living room. Brunschwig & Fils sofa and drapery fabrics; Clarence House fringe. Jim Thompson table skirt silk with Cowtan & Tout fringe.

RIGHT: A circa 1825 Dufour screen from Sotheby's anchors a living room corner. The Chinese vase lamp is from Marvin Alexander. The Napoleon III Chinese lacquered box is from Yale R. Burge. Chinese box in foreground, George Subkoff Antiques. Colefax and Fowler chintz; Clarence House tassel trim.



"WHILE THE HOUSE IS UNDENIABLY LARGE, IT NEVER OVERWHELMS YOU. IT'S A BIG INTIMATE HOUSE."



plify traffic patterns and eliminate the kind of duplication of space that characterized even late-nineteenth-century houses, when men and women still had separate sitting rooms. She closed up a passageway between the entrance hall and the library, rendering the latter more intimate and guiding visitors somewhat more directly into the living room. "Somewhat" continues to apply, however, because an anteroom stands between the entrance hall and the living room. She redesignated the space as a cozier, gardenlike alternative to the dining room, which can seat seventy guests. Other structural adjustments included creating a large kitchen out of three rooms and combining service quarters into a nursery on the third floor.

Considering the amount of work that was done, the spirit of the house remains remarkably intact—intact and, in a way, perfected. De Guardiola imported a team of painters from New York City, and they painstakingly removed a hundred years' worth of paint and wall-paper, revealing beautifully detailed handmade moldings. In the living room, she specified a subtle yellow-and-

ABOVE: De Guardiola used Chinese silver tea paper for the dining room walls. "It allows us to constantly change the mood," she says. The Moroccan covered bowls once belonged to Sister Parish. The Regency dining table and chairs are from George Subkoff Antiques.

RIGHT: "It's my favorite room," de Guardiola says of the garden room, previously a parlor, where the family often has breakfast. Artist Susan Huggins created the mural. As elsewhere, the floor was stained dark to balance the heavy moldings and the fireplace. Bamboo chairs and table base from McGuire.









LEFT: "I used a lot of patterns in the library, but some are subtle, others more vibrant," says de Guardiola. The 1969 aquatint is by Miró. Below it is a 12th-century sandstone head of Siva from India. The Chinese bronze temple vase lamps are from Florian Papp. Brunswick & Fils drapery fabric.

ABOVE: A set of circa 1736 botanical prints highlights the master bedroom. "My husband requested blue and white," says de Guardiola, "so I came up with a country palette." Headboard fabric and wallcovering are from Cowtan & Tout. The bench fabric, foreground, is from Jim Thompson.

cream palette, finishes that were lightly sponged and glazed, and a restrained *faux-marbre* baseboard that mediates between the cream-hued wainscoting and the original fir floors. These she stained dark, as she did throughout the first floor. "I thought the darkness would give weight and help balance the height of the ceilings, which are fifteen feet in the living room alone," the designer says. "Dark floors are a little more formal, which suits the spirit of the common rooms."

An interplay between the formal and the informal characterizes de Guardiola's approach to the furnishings. This is

especially true of the living room, where she combined casual fabrics—cotton, linen, jute and a chintz that had been deglazed and washed—with English, French and Russian pieces from various periods; the mixture cohabits easily in the forty-foot-long space. A pair of painted and gilded shield-back chairs that once belonged to Sister Parish "add a classical note," de Guardiola says. "Sister always liked a bit of gilding."

In the garden room next door, the designer took a more lighthearted and playful approach than she might have for a client. She commissioned a mural

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DIANA PHIPPS



"I wanted to bring my childhood house back to life after years of neglect and vandalism," says Diana Sternbergová Phipps (below) of her family's 16th-century castle, Častolovice, in the Czech Republic. ABOVE: The Renaissance front façade was built in 1550.

RIGHT: "Knights' Hall, which is in the museum part of the castle, is the largest room in Častolovice," Phipps points out. "The ceiling panels were painted in the seventeenth century and depict scenes from the Old Testament. The portraits are mainly of my ancestors."



In 1948 Count and Countess Sternberg closed the doors of Častolovice, the family castle in Bohemia, and fled to Paris on the night train. They had almost left it too late; the Communists were now in power. Leopold Sternberg distracted border guards with slivovitz and bawdy jokes; Cecilia Sternberg risked cramming silver and furs into her suitcase; their

young daughter, Diana, held her small bag very, very tightly.

Forty-four years later the Velvet Revolution was history, Václav Havel's plan for restitution was in effect, and Diana Sternbergová Phipps returned to Častolovice. The grandest rooms had been transformed into a museum and suffered clumsy maintenance, but at least the coffered ceilings were still up. Other rooms had func-



RESTORING A HISTORIC FAMILY
CASTLE IN THE CZECH REPUBLIC

*Text by Elizabeth Lambert
Photography by Christopher Simon Sykes*





LEFT: A screen composed of 17th-century Italian biblical paintings stands in the late-16th-century dining room before a wall of portraits of Bohemian kings. The ceiling scenes are painted from engravings after the 1556 drawings of Maerten van Heemskerck.

"I like color in decoration," says Phipps. "The final choices depend on what fabrics I'm working with and what paint I can mix from the ones I have. If yellow, it's lemon, not egg." BELOW: The hall chairs have marquetry backs with the eight-pointed Sternberg star.



tioned as a school to teach refrigerator repairs, and the students had either burned paneling for firewood or used it for dart practice. The devastation was complete—with one exception: The library door had been boarded over because books were under the care of the National Mu-

seum. Behind that door the bookcases were unharmed; family photograph albums and old magazines were just as the Sternbergs had left them.

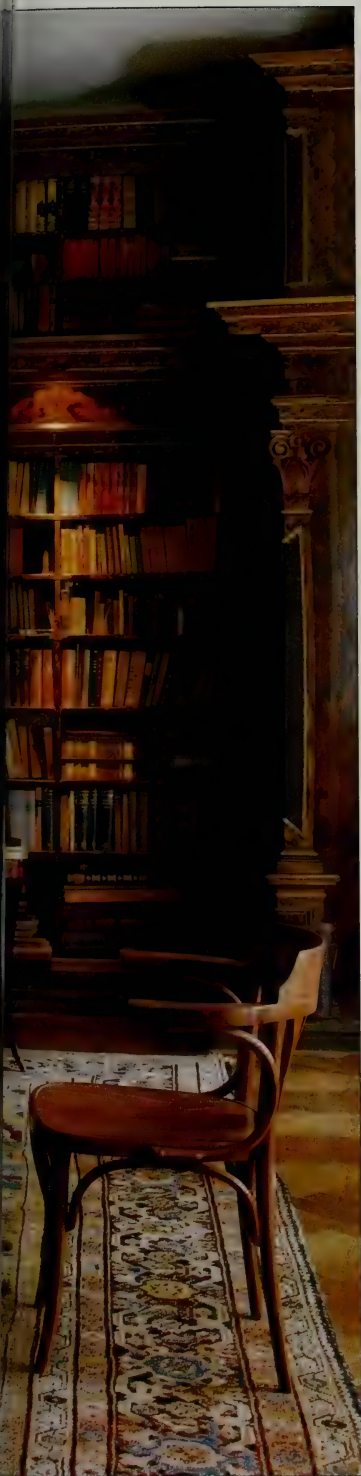
Other doors had been padlocked. Phipps sawed through a keyless lock on one and found a room where officials had shoved anything they

didn't know what to do with. There were toys she had left behind all those years ago.

What did she think when she opened those doors? "I didn't," she recalls. "There wasn't time for thinking."

Everything was urgent. The other family castle, Zásmyky, was collapsing. She propped





"I've found a place for most of the things that were in storage." LEFT: Bookcases of 19th-century *faux-bois* line the walls of the library, which had been sealed off since 1948 and spared damage through the years. The table is surrounded by 19th-century Thonet armchairs.



ABOVE: "If I use blue, I use a deep and rich one," explains Phipps, who swathed the library's sitting area in a plaid flannelette meant for winter pajamas that she bought from a local factory. At right is a Biedermeier settee. The windows look out onto the park.

up the tower, hoping to turn it into a design center later. Častolovice would be given the first chance to live.

Why did she take it on? "After the Velvet Revolution in 1989, there were heady days," she says. "At first I had no thought of reclaiming crumbling castles, but Havel's spirit of justice was sweeping us all along, and when restitution became a reality, I thought perhaps I *could* restore Častolovice as a tribute to my parents. They had been forced to leave during the Second World War, returned, and were forced to leave again when the Communists took over. It would be a chance to work with beautiful furniture rather than my usual decorating as an émigré, making do. I couldn't say no."

First she had to find that furniture. Tidy-minded bureaucrats had decreed that the contents of houses should

match the architecture. The Soviet plan was only partially realized. "Fortunately," she explains, "this is Kafka land. Everything was on a list, and everyone had a copy." Inventories read, "250 plates, broken in transit," or, "chandelier, broken in restoration." Good-bye to them. But she could try to reclaim objects, so she hired a van and set off with her lists. She hasn't gotten it all back, but at least the rooms now have a sense of things collected over the years by one family.

It is an ancient family, thought to include Kaspar,



ABOVE: Phipps, who likes to decorate her interiors with inexpensive fabrics, chose a bold striped Czech cotton for the walls and draperies of a guest bedroom. Flannelette covers the chaise longue. At the foot of the 19th-century bed is a window bench. Her pug, Pepsi, sleeps in the chair.

one of the three kings said to have worshiped the Christ child—therefore the family crest is the star of Bethlehem. Another Kaspar, in the eighteenth century, was a botanist—the flower *Sternbergia lutea* is named after him—and was one of the founders of the National Gallery in the Sternberg Palace in Prague.

Castolovice was built in the sixteenth century on the foundations of a thirteenth-century fortress. Half is virtually unchanged. The generations of Sternbergs who lived there for three hundred years added a tower and a new upper story to the other half and put in

an orangery behind the castle.

For years aristocratic life was in the elegant manner that flourished throughout Europe. After World War II the shooting weekends continued, but on a diminished scale. "During those years my mother was doing what I'm doing now," says Phipps, "trying to bring life into Castolovice again."

Count Sternberg looked after his lands and his people with a talent for charming the grand and the humble. Countess Sternberg did what was expected of her—arranged the flowers, chose the china and silver, approved

the menus. She also did a few things that were not expected of her—dared to work in the garden, designed and sewed draperies and painted. After they immigrated to America, her talent for making ceramic sculptures would support them all. In 1957, when Diana married Harry Phipps, her wedding cake was topped with her mother's

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RIGHT: White fallow deer roam the park. FAR RIGHT: An arch frames a view of the courtyard and the entrance tower that Phipps's grandfather erected in the 19th century. The frescoes date from the 17th century; the statues are 19th-century reproductions of mostly Greek works.





GEOFFREY BRADFIELD

COSMOPOLITAN STYLE IN
NEW YORK FOR A SHERRY-
NETHERLAND APARTMENT



JOY ABRAHAM

"It hadn't been touched since the fifties," says Geoffrey Bradfield (above) of his apartment in Manhattan's Sherry-Netherland hotel. RIGHT: A Braque drawing hangs in the living room above a circa 1930 Süe et Mare settee. Jim Thompson settee and chair silk is from Interiors by Royale.

We all have fantasy goals in life," says New York interior designer Geoffrey Bradfield, "and one of mine was to live at the Sherry-Netherland." Manhattan's venerable hotel, located on the corner of Fifth Avenue and Fifty-ninth Street, was built in 1927, and it resonates with vibrations of the Jazz Age.

Bradfield grew up on a large working farm in South Africa, where his ancestors had settled in 1820. "I was born at the right time—in the middle of the twentieth century," he says. "Design from the twenties to the coming millennium fascinates me, and the contrast between the austere surroundings of my childhood



*Text by Jeffrey Simpson
Photography by Durston Saylor*







OPPOSITE: Ancient Roman and Hellenistic heads are arranged on a living room table set before a window that offers a view of the skyline. On the pedestal is an Indian vase. ABOVE: "I use the dining alcove for formal entertaining." The driftwood sculpture is by Louise Nevelson.

and where I've ended up makes me appreciate sophisticated style all the more."

The elements of classic modernism that Bradfield seeks in his work and in the glamour of New York are embodied for him in buildings like the Sherry. "In the early eighties I saw an apartment there—a very eccentric duplex—that had belonged to Cecil Beaton. It had been carved out of the old Jack Warner apartment, and it was the ultimate aerie high above the city lights."

The thought of living at the hotel stayed with him, and he resided one block north of it for sixteen years. Then he found the Sherry apartment he has now, which has windows framing such landmarks as the Crown Building and the Plaza hotel. "There's an incredible sense of skyline and light," he points out.

When Bradfield came to the United States in 1977, he had been an associate in an interior design firm in Johannesburg for seven years. During his first year in New York he worked for McMillen Inc. under the guidance of Betty Sherrill; he then went to Jay Spectre, with whom he remained until the latter's death in 1992.

"I have great admiration for both Betty and Jay," says Bradfield. "Betty has her finger on the pulse of New York, and we became very good friends. McMillen, however, does the best of

traditional design, and I'm really a modernist, so it was right to move on to Jay.

"There was nothing safe about Jay's work," Bradfield continues. "It was a tremendous opportunity to grow." He is also clear about how they grew together. "I brought a degree of classical training and interest to the partnership, classical in the way Art Déco design uses elements such as symmetry and pure form, for instance. And Jay brought the surprise to our projects. We would finish a perfectly balanced room, and Jay would bring in a red Memphis chair that made you smile."

Bradfield knew that designing an apartment for himself would be a "wonderfully selfish" exercise. "With clients you have to create something that represents *them*. At the moment I have six different clients in Palm Beach, all of whom know each other, and each project has to be unique. For my own apartment I wanted a place with a lot of serenity, and I wanted a place where I could entertain."

When he took the apartment, Bradfield realized that he would have to do a fair amount of restructuring, but he also found some surprise benefits. "The parquet floors had been covered with carpeting since they were installed in 1927, so they were in good condition, and



ABOVE: "As most of my parties are for cocktails, I didn't need a generic kitchen," says Bradfield. "Mine makes a perfect bar area." The silver coffee service and Paul Nash woodcuts date to 1929. Wood blinds from Interiors by Royale.

BRADFIELD KNEW
THAT DESIGNING AN
APARTMENT FOR
HIMSELF WOULD BE A
“WONDERFULLY
SELFISH” EXERCISE.

more important, they were ‘sprung,’ like a ballroom floor,” he says, referring to the practice of putting several layers of wood between the concrete base floor and the surface. “That’s costly and not much done today, but it gives a lovely feeling of pliancy beneath the feet.”

There were also six full-length windows, four in the living room and two in the bedroom. “These are rare in Fifth Avenue apartments,” he says. “I applied to the Landmarks Preservation Commission for permission to restore the doors that had once been there, so I not only have the nice long window spaces, but I can use the terrace.”

The living room is thirty by fifteen feet—Bradfield dryly refers to it as a room of “some grandeur”—and he decided to do it up as an Art Déco salon in silver and gray. He narrowed the door from the entrance hall, created a complementary space at the other end of the same wall that he fitted with a mirror and framed both in pilasters. The symmetry gives architectural dignity and integrity to the room. The mirror reflects the city views outside the opposite windows. “I don’t usually like a surfeit of mirror,” he says, “but in this case I needed balance for the doorway. It was a question of form.”

To furnish the room, Bradfield bought a settee, circa 1930 and contemporaneous with the Sherry itself, by the great French firm Süe et Mare. He then had three armchairs made in the same style. All are upholstered in a silvery-gray silk, with their wood trim painted in white gold, because, as the designer explains,

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“I petitioned the Landmarks Preservation Commission and was able to put in doors to the terrace. In the bedroom, I also excavated an outer wall and installed a concealed television screen.” *Portrait of a Woman*, 1925, is by Marie Laurencin. Stark carpet. Velvet, Clarence House. Cartier clock.







Text by Jesse Kornbluth
Photography by Erhard Pfeiffer

DONNA FIELDS

A PLACE FOR
NATIVE AMERICAN
AND FOLK ART
IN LOS ANGELES

Hancock Park is a hymn to the 1920s. Block after block, the houses in this treelined corner of Los Angeles testify to one of the city's great waves of prosperity; they're small fortresses, seemingly unchanged by time. Their interiors, of course, are often another story, for in the Los Angeles of the late 1990s, the expression of personal style is both a right and an obligation.

Hancock Park veteran Donna Fields respects the past too deeply to do anything but honor it. For nearly two decades she's gone considerably farther into the past than the 1920s; she's been collecting American antiques and folk art and sharing her expertise as an interior designer, an art adviser and a restorer of old barns and log structures. Like many dealer-collectors, she has done more buying than selling—at one point her purchases filled a large house in Hancock Park and the converted hay barn and several log cabins that she and her husband have erected on their one-hundred-and-fifty-acre spread in California's Santa Ynez Valley (see *Architectural Digest*, June 1993).

But when Ken and Donna Fields moved to a smaller, 3,200-square-foot house in Hancock Park—while spending half the week at their paradisaical country home—she began ruthlessly paring down. At first she balked at the idea of filling the rooms with her collection of furniture and art. "I had been 'pure' about American antiques and folk art," she explains. "I had only lived in



Donna Fields (left) combined folk art, antiques and Native American pieces in the Los Angeles house she designed for herself and her husband, Ken. OPPOSITE: A Connecticut cupboard in the entrance hall holds Pennsylvania slipware, redware and chalkware. The Pennsylvania Frakturs are 18th century.

"When I realized my passion was for folk art, I sold some of the more formal furniture I'd collected and stayed with the country pieces," says Fields. BELOW: A 19th-century horse weathervane stands atop an 18th-century New England Chippendale desk in the living room.



"Since the living room is long, I wanted to create a feeling of width," says Fields. Her solution was to bring in overscale furnishings, including the 18th-century Pennsylvania corner cupboard. Elsewhere are a 19th-century American painting, right, a William and Mary gateleg table and a Navajo transitional blanket.









OPPOSITE: In the dining room, antique Bennington pottery fills a restored painted and stenciled set-back cupboard from Soap Hollow, Pennsylvania. "At one point it had been painted all white," says Fields. The hooked rug, left, is from 1911. The horse andirons are 19th century.

"When you're designing for clients, there's a certain amount of objectivity," says Fields. "When you're working for yourself, that objectivity is nowhere in sight." ABOVE: Fields expanded the kitchen by knocking down three walls. The shelves hold vintage woodenware.

distinctly 'American' homes. The Los Angeles house reflected the Spanish culture in California; it wasn't typical of me at all. Then I thought, Adding American Indian art—how big a stretch is that? What's more American than Native American?"

The revelation was liberating. She would, she resolved, create "a house where East meets West: western décor with Spanish and Indian influences mixed with antiques and folk art from the East." With that, she sold off her more formal furniture, stored her excess antiques at the ranch and began to dot the house with pieces that would make the entire environment into folk art.

The floor plan of the house was sim-

ple: a long, beamed living room, a square dining room, a kitchen that had been divided into three small areas, a bedroom and a cramped study. "Still, the architecture worked well," she says. "White plaster adobe-like walls and beams make for a good frame."

The frame was for the art and furniture, which are set throughout the house as if it were a gallery that just happened to have some comfortable chairs. The eye fixes first on an eighteenth-century Connecticut setback cupboard in the entrance hall. The original red paint is its most arresting feature, but closer observation reveals that its door is, for reasons Fields de-

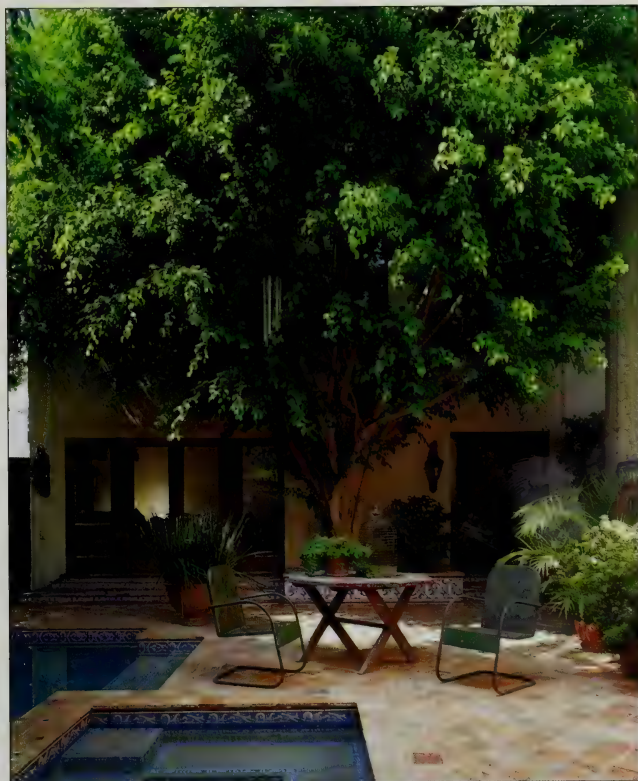
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LEFT: A beaded Blackfoot dress and antique Native American baskets are featured in the refurbished study, where Fields designed a wall projection to house the television and stereo equipment. On the table is a 19th-century beaded pipe bag. The Windsor chair is 18th century.

ABOVE: Fields wanted a country-style master bedroom, with plaster walls, dark beams and wood floors. The 1830 kas at right has its original paint; the Pennsylvania bucket bench is 19th century. Ralph Lauren bed fabrics. BELOW: Antique Portuguese tiles line the courtyard.



CHARLOTTE MOSS

COUNTRY HOUSE SENSIBILITIES TRANSFORM A PARK AVENUE APARTMENT

Text by Cynthia Zarin/Photography by Edward J. North

"Because we moved from a brownstone to an apartment, and by doing so lost our gardens, I decided to bring the outdoors in," says Charlotte Moss (right, seated with her husband, Barry Friedberg), who has infused her Manhattan residence with a country house feeling.



"The simplest places can be the most welcoming," notes Moss. **BELOW:** An English landscape mural by Anne Harris provides a backdrop for an English table and a pair of French paragon chairs that date from the 19th century. Rosecore sea-grass carpet.

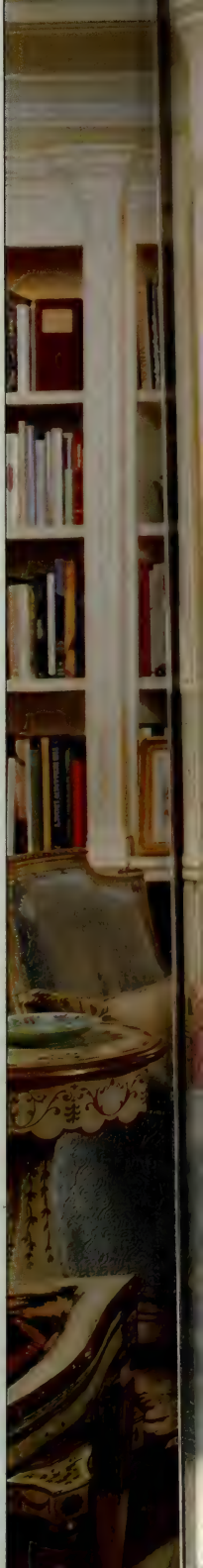


"I'm a totally domesticated person," says interior designer Charlotte Moss, stretching out her arms as if to embrace the dappled living room of her apartment, seven stories above Park Avenue. "I'm from the South, where there's none of this, 'Oh, it just happened,' when they're talking about their homes. They don't apologize for making an effort. But it's not about decorating, it's about *living*. My mother elevated housekeeping to an art form. I started changing my room around when I was ten or eleven. I said, 'Mother, I'm ready for blue and green!'"

It's astonishing that Moss has a moment to sit down. This month, in addition to continuing design projects in New York and in Aspen, she is opening an interior design boutique at Bergdorf Goodman (a first for the store) and furnishing a period room for the exhibit "Edith Wharton's World: Portraits of People and Places," which opens September 26 at the National Portrait Gallery in Washington, D.C.

Moss was a natural choice for both ventures. She is an experienced entrepreneur—for over a decade Charlotte Moss & Co. on Lexington Avenue was a destination for those with an appreciation of idio-

"I'm attracted to things with another life," explains Moss. **RIGHT:** French engravings bracket an 18th-century Georgian-style glass-border mirror in the living room. Floor lamps and love seat, Christopher Norman; blue and brown velvets, Brunschwig & Fils.







LEFT: A 19th-century French portrait overlooks the formal dining room, which is illuminated by an 18th-century Russian chandelier. "I wanted comfort, so I brought in upholstered Georgian-style chairs," says Moss. Baccarat crystal. Wall-covering from Colefax and Fowler.

syncratic versions of traditional high style: a look, employing luxurious textures, saturated color and an often narrative use of allusion, that (it just so happens) was pioneered in the United States by Edith Wharton.

"People see my place and say, 'predominantly English,' but I prefer to call it 'European with flair,'" Moss says. "As a designer, I think you find something you're good at and you just keep on trying to make it better. I wouldn't pretend to do modern, but I do use contemporary pieces here and there to animate a room."

Born in Virginia, Moss worked on Wall Street in the early eighties. In 1985, on a trip to England, she bought a container of antiques, and she never looked back. Her career came about, she says, through a combination of planning and default. "Once I had the shop, clients began to ask me to help them decorate their houses. Soon I began hearing these rules, like, 'You can't paint the master bedroom pink.' I thought, 'Who's making these rules?'"

Moss has written two books, *A Passion for Detail* (1991) and *Creating a Room* (1995). Both encourage people to develop their eye and to relax. "Pleasure in the process," Moss continues. "That's what Russell Page always said, and he was right. I tell clients, 'Now don't hold your breath until every pillow is in place.'"

At Moss's current address the process, which involved few structural changes, took six months. When she and her husband, Barry Friedberg, moved to the apartment from



ABOVE: "The breakfast room is for relaxing and reading. A wall was removed to open up the space, and a banquette was installed to accommodate more seating." Stark flooring.

a West Village brownstone, the intent was to create the feeling of a house in the country. To that end, the walls of the entrance hall are painted with what seems at first glance to be one tranquil panorama. It is really a mural of three magically spliced scenes, one French, two English, each adapted by artist Anne Harris from photographs.

In the living room, placed on the walls, the mantel and the tabletops, are images on canvas, paper and porcelain: an oil of the Petit Trianon, a watercolor of the Hôtel de Lille, an engraving of Rousseau's house in Paris, and Moss's favorite piece, a jardiniere bookcase, painted with Pompeian scenes. "Houses speak, whether it's for you or for a client," she notes. "That's why we use the phrase 'telling details.' This house is probably saying 'retreat.'"

Privacy, protection, luxury, with a hint of adventure and flirtation, are hallmarks of Moss's style. The pillow on an Italian chair was made from a muff bought at an antiques show; the magazine table is a copy of one designed by Syrie Maugham for the

duchess of Windsor; the votive holders on the mantel are Regency perfume burners.

Moss is particularly attuned to the challenges of designing rooms in the city, where living spaces may get very little natural light. "In the living room, we used four different shades of butter-color paint to achieve the effect of sun shining on silk walls—silk itself would have been too fussy, not my style at all. The dining room was red, but I found I was in the room often during the day, and what worked for a dinner party was suffocating at lunch. Now it's covered with a Tuscan-gold paper that's almost mango."

Is she contemplating other changes?

"No. I'm not going to touch it." Charlotte Moss pauses. "Well, now I would redo the bedroom. Less color. Pare it down. You know, in my next life I'm going to live in a book-lined ballroom!" □



ABOVE: "I like to escape to the sitting room," says Moss, who designed the sofa with tufts and a high back. "There's something enveloping about fabric on the walls." Parcel-gilt brackets hold Coalport urns. Swing-arm lamps from Christopher Norman.

OPPOSITE: A collection of framed 18th- to 20th-century drawings, watercolors and engravings, including two by Cecil Beaton, covers a master bedroom wall. Clarence House fabric on model chair. Floral damask from Osborne & Little. Colefax and Fowler carpet.





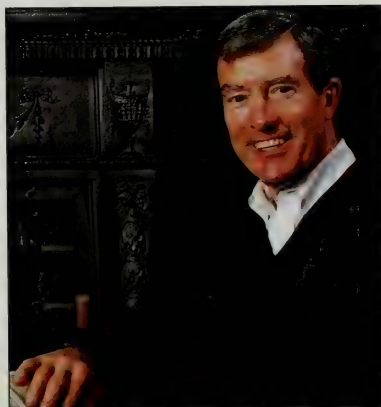
THOMAS FLEMING

A NOD TO TRADITION IN A FARMHOUSE
RETREAT IN WATER MILL, NEW YORK

It's home, clearly and truly, as Manhattan is not," says Thomas J. Fleming, his gaze slanting away toward eastern Long Island. There, on a two-and-a-half-acre site four sandy miles from the Atlantic, among sturdy oaks and heavy laurels, sits his 1991 shingled farmhouse. "People can't believe it hasn't always been here," he adds. "There's the feeling that it has very deep roots."

The house is evasively big. Though short on rooms, it's long on room, amounting to some 5,000 square feet—more than three times the size of the designer's just-down-the-road previous country house. "If you want to call it that," he chuckles. "I called it the Garage, and that's what it was—with an apartment above it." Both places were built by the New York-based architect Robert L. Liebreich. "As soon as we started planning the bigger house," Fleming explains, "I began systematically collecting furniture and putting it in storage so when it came time to move in, there wouldn't be any holes where, say, a chair should be."

Fleming, of course, is the pre-ampersand partner of the firm of Irvine, Fleming & Jackson, known for English country rooms that mumble and sigh Style (rather than scream it) under a deep surface of Comfort. "Comfort is one of the key concepts for me, because if a place isn't



"Informality is what my house is all about," says Thomas J. Fleming (above) of his shingled country residence in Water Mill, New York. LEFT: An English painted oak armchair stands next to a 19th-century cast-iron mantel in the old-brick-paved entrance hall. Cowtan & Tout fabric on the 18th-century settle.

comfortable, what good is it?" he asks rhetorically. The designer decorated his own place with manifold comings and goings in mind, paving the entrance hall floor in old brick in a herringbone pattern. "It's a good solid foundation, but beyond that, it says we're informal here, because what is really a somewhat crude material—something you'd think of for a terrace—has a warm, almost earthy feeling when used for interiors. Bringing that brick inside gave a whole other dimension—and there's also nothing more practical when you're chucking in snow and mud."







LEFT: "I had the sitting area of the kitchen painted in the strongest yellow I've ever used," explains Fleming. "The terra-cotta floor reinforces the house's comfortable character." Brunswick & Fils fabrics on chairs at left and right. Love seat fabric from Decorators Walk.

ABOVE: "The large bay window at one end of the kitchen allows the sunlight to flood in and creates the illusion that you're almost sitting in the garden outside," Fleming points out. Set on the table are brightly colored ceramic pieces from a 1930s tea service.

At fourteen by twenty-four feet, Fleming's is the kind of entrance hall that his partner Keith Irvine, who is Scottish, calls a lounge—and indeed, once you enter you immediately begin lounging. Several pieces of the English country furniture assembled here were bequests from the fifth (and last) Earl Amherst to the friend with whom Fleming built and shares the house: Dr. Jack W. C. Hagstrom, a retired pathologist and Columbia University professor. But all notion of aristocratic provenance is airily swept aside—for Fleming, the pride and glory of the room is a "bogus country Chippendale flea-market chair," which, it must be said, mixes well with its grand neighbors. The space also can (and does, the house

having no proper dining room) accommodate three tables of ten.

To the right of the entrance hall, down a long corridor ("There are nice passages in the house," Fleming points out, "which give you time to anticipate the room you're about to enter"), is the small, square, low-ceilinged living room. The designer describes it as the most intimate room in the house—ideal for reading the Sunday paper with a benign winter sun drifting in through the two sets of French doors. That you step down into it lifts the room conversely to an importance. "Sometimes mistakes work out for the best," Fleming reflects, going on to explain: "There were supposed to be two steps, but somehow we wound up with



LEFT: "The library, or second study, is the nerve center for a bibliophile," says Fleming. "I brought in the wool rug from a previous house." A pair of 1930s French leather lounge chairs are arranged by the 19th-century Continental mantel. Bookcases line all four walls.

only one, at which point I immediately saw that two would have been too formal a cadence." In terms of decoration, the room is quiet. The wallcovering—an irregular stripe that at first glance looks like paint—is vanilla and beige, and there's only a small antique Samarkand to break the big sisal rug. The camelback sofa, bought at a yard sale for all of ten dollars, is smartly covered in dark green velvet.

Two big lumps of chintz-covered club chairs flank the fireplace. "I found one of them on the street, on the corner of Seventy-third and Third

—I remember I embarrassed to death the person I was with because I made him help me carry it home—and the other chair is an expensive copy," Fleming laughs. "I once did a whole apartment for myself of furniture I found in the street. I had a cold-water flat in Hell's Kitchen, and it was in doing that up that I began to think about going into decorating—I was in public relations at the time. As luck had it, when I applied for a job Keith Irvine was looking for an assistant who had no formal training, someone he could teach."

One of the first antiques Fleming ever actually bought—an eighteenth-century English country table—sits to the right of the living room fireplace and is still his favorite piece of furniture. The runner-up is also in the room: an eighteenth-century English oak server. The Louis XVI painted armchair is one of a set of six inherited

BELOW: "The low-ceilinged living room is an intimate space. The eighteenth-century English table to the right of the fireplace is one of the first antiques I ever bought. It's still my favorite piece." Quadrille drapery fabric. Club chair chintz, Lee Jofa. Cowtan & Tout wallcovering.







LEFT: "Almost all of the colors in the master bedroom are muted, or 'off colors,' as I call them," notes Fleming. "They add a great deal to the overall quiet feeling." Antiques include an Italian limestone mantel, an American shelf unit and a Gothic Revival side chair.

ABOVE: "The screen porch off the kitchen is my summer living room," says Fleming, who accented the space with Venetian-red wainscoting and a two-tone gray checkerboard-painted floor. RIGHT: The rear façade is reflected in the granite swimming pool.



from the furniture-dispensing Amherst. "Jeffery had a lot of things—two big houses," Fleming offers. From the Winifred Clemence Dane portrait of him that hangs on the wall, the earl looks down almost as if he were still appreciating his own stuff.

The living room isn't used

nearly as much as the huge country kitchen with its ample sitting area. Mexican terracotta tiles reinforce the informal character of the house. A "mishmash" of Adirondack, vintage rattan and pub chairs pull up to a pedigreed Regency dining table. The three upholstered

pieces—a love seat and two club chairs—come from a thrift shop. "The best thing in the kitchen is the American Windsor chair," the designer states. "It's still got its original red paint under a more recent coat of black."

Yellow dances feverishly all

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HILARY HEMINWAY

REKINDLING THE WESTERN SPIRIT
AT MONTANA'S BAR 20 RANCH

Text by Elizabeth Clair Flood/Photography by Roger Wade



Hilary Heminway loves dilapidated old things. Once, in an antiques store, she found an enormous tattered armchair that had been Teddy Roosevelt's favorite when he visited Montana's OTO dude ranch. With a little work, Heminway thought, the piece would be a perfect addition to her cabin in southwestern Montana. "Fixing up an old chair or house is like taking leftovers and making something good," she says. "It's a challenge. It takes my imagination and pushes it as far as it will go."

Heminway, who splits her



"We tried to preserve the historic sensibility of the place," says Hilary Heminway (top) of a 1920s log cabin she restored on Bar 20, her family's ranch in southwestern Montana. ABOVE: Weatherproof chairs furnish the deck "because it snows one minute and is dry the next."

RIGHT: For the living room, Heminway incorporated lamps into her design for two lodgepole pine sofas "that are large enough to take a nap on." Frank Gehry's *Love Snake* is on the wall. Above the mantel are a trio of paintings on wood. The chairs were found in an old barn.









"Since I was designing the house for my own family, I improvised more than I would have if it were for a client." OPPOSITE: A bay window frames a view of the Absaroka Range. Teddy Roosevelt liked to relax in the leather chair when visiting the nearby OTO ranch.

time between the East Coast and the Rockies, has lived and worked in Montana on and off for twenty years. "I'm someone who wears one cowboy boot and one pump," she quips. Her designs can be found in everything from farmhouses to city apartments to seashore

escapes, but she especially delights in mixing handcrafted furniture, junk shop finds and recycled objects to evoke the spirit of early western interiors.

Heminway's cabin, the Grouse House, sits on the Bar 20 ranch. Part of a family camp, it's the result of a

ABOVE: The kitchen has its original wood-burning stove. "We use it not so much for cooking as for heating," says Heminway. On the stove are a turn-of-the-century tinted photograph of a roundup, framed with a minidiorama, and a lamp she made from a meat grinder.



long search by Heminway and her brother, writer John Heminway, "for just your basic shacks along some river," she says.

Although they grew up in New York City, Rhode Island and Switzerland, the Heminways also had a cattle ranch near Billings for twen-

ty years. "Whenever we had a chance, John and I would look for our own cabins, on a little stream, with picture-postcard views," Heminway says. Then, some eleven years ago, they found the shacks they'd envisioned only a few hours from their ranch. The property, which has views of

the Absaroka Range, is bordered on one side by a Montana national forest. The cabins that make up the Bar 20 were built in the 1920s by Commander Stanley Cox, a wealthy easterner who wanted to live like a cowboy. A New Age commune was established there in the 1970s,

but today twenty-two landowners share the reserve, which is frequented by eagles, moose, deer, elk, black bears, marmots and mountain lions.

Like the other six cabins on the property, the Grouse House needed work. "It was heavily patched up with ply-

LEFT: "There's little wall space in the master bedroom to put things against," Heminway points out, "so I arranged the pair of double beds at angles on either side of a view window." Part of a painted tin ceiling serves as a fire shield for the room's cast-iron stove.

BELOW: Near the back door are old ranch bells and a boot scrape. The cabin, formerly orange, was repainted "a color we picked right out of nature—I went to a hill with a paintbrush to copy it." BOTTOM: A small barn, once a stagecoach stop, was rebuilt "from a heap of logs."



wood and tape, and there was a guy cable across the living room, holding the building together," Heminway says. The exterior glowed with orange paint. With the help of builders Terry Baird and Chuck Defandorf, she reconstructed the place. Hemin-

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MARIE-CHRISTINE DE LA ROCHEFOUCAULD

FASHIONING A RICH SETTING FOR
FAVORITE OBJECTS IN PARIS

Text by Patricia McColl/Photography by Marina Faust

It's more complicated to create than to decorate," claims Countess Marie-Christine de La Rochefoucauld, who does both. Since 1993 her creations—fabrics, furniture and objects—have been on display in her gallery on Paris's Left Bank, while her interiors can be found in residences throughout Europe, most notably her own Paris apartment near Parc Monceau.

The seven-room apartment is in a

mid-nineteenth-century Haussmann-style building distinguished by high ceilings with ornate Second Empire plasterwork. But according to de La Rochefoucauld, the detailing didn't complement her inheritance of seventeenth-, eighteenth- and early-nineteenth-century family heirlooms. "The plasterwork was too modern, and the quality wasn't sufficient to work with my pieces," she says, "so I chose a neu-

tral background." To achieve the spare space she needed, she dropped the ceilings, leaving enough room to safeguard the plasterwork.

Once the new ceilings were in place, de La Rochefoucauld eliminated a fireplace between the living room and the library, allowing a view between the two rooms. ("I do like to knock down walls," she confesses.) Wood panels, formerly in a *hôtel particulier* in the



"I love books," says Countess Marie-Christine de La Rochefoucauld (above), who lives in an apartment near Paris's Parc Monceau. "They inspired much of the interior." RIGHT: In the entrance hall, a Raoul Dufy gouache hangs above an English side table.



OPPOSITE: A collection of drawings of women in a corner of the living room includes a portrait by Jean-Gabriel Domergue, center, and a pencil sketch by Paul-César Helleu. The Stark wallcovering was designed by de La Rochefoucauld after motifs from antique books.



"I LIKE TO TAKE
OFF FROM ONE
ELEMENT—AN
UNUSUAL PIECE
OF FURNITURE,
AN OBJECT
OR A FABRIC."

Marais district, now frame the opening.

To give each room its own identity, she built a low platform along the library's curved rear wall, where bookshelves are separated by giant hand-painted trophy banners that camouflage floor-to-ceiling windows. A large sofa and ottomans are covered in a fabric printed with a book motif, and side tables were designed by de La Rochefoucauld to look like stacks of oversize books.

The book motif was not limited to the library. "The fabric in the entrance hall and dining room was inspired by antique bookbinding paper," says the designer, whose illustrious ancestors include Duc François de La Rochefoucauld, the author of *Maximes*, a collection of epigrams that has been in print ever since it was first published in 1665. "The gold pattern on the living room walls came from a book as well. Even in the dining room, I had a trompe l'oeil book painted on the table."

Family souvenirs dominate the living room. There are several ancestral portraits, and over the sofa, a painted silk standard of the de La Rochefoucauld coat of arms is framed by embroidered valances "that give it a theatrical effect," she says. Flanking the sofa are gilt-and-bronze figural candelabra that have been in her family for generations. Mixed in with these heirlooms are such disparate items as a stone Aztec head, a Roman torso and an arrangement of branches in an eighteenth-century pot. In a corner is one of her favorite objects: "It looks like a plain little wooden box, but actually it's an eighteenth-century

Embroidered valances surround a 17th-century painted silk standard of the de La Rochefoucauld coat of arms. On either side are gilt-and-patinated-bronze candelabra by Thomire. Glass from Lalique, Gallé and Daum is mixed with ancient pottery in vitrine low tables.









OPPOSITE: Ancestral portraits hang on boiserie panels that frame a view from the living room into the library. The daybed is by Mies van der Rohe. The Stark low table, made with glass supported by painted wood stacks of books, was designed by de La Rochefoucauld.

"Whether I can work with a client is not so much a question of taste as of sensibility." ABOVE: A trompe l'oeil painting of a plate, a book and a scroll decorates the table in the dining room. The crystal chandelier and the set of burl elm chairs are 19th-century Russian.

coffret de voyage. Open the lid and inside are all these wonderful objects in crystal and silver. It's very rare to find one of these boxes with its contents intact. I adore it." She displays it on a table covered with a nineteenth-century tablecloth and a piece of eighteenth-century silk she found tucked away in a cupboard. "This apartment is too small," she says with a sigh. "I can't put everything in it. There's so much in storage I'd like to bring out."

Part of de La Rochefoucauld's decorating philosophy is to "think big." As

an example, she points out her tiny dining room with its two tall narrow windows. "If I'd hung a pair of draperies at each window, the room would have been sliced in four. Instead, I took a great swag of fabric and hung it between the windows, giving the room a dimension it didn't have."

She employed a similar approach in the small master bedroom, where she emphasized the bed by adding a baldachin that covers almost the entire wall. "I like to take off from one element—an unusual piece of furniture, an



BELOW: "If a room is small, it should have one large piece of furniture," says de La Rochefoucauld, who accented the bed in the narrow master bedroom with a baldachin made from Majorcan fabric. Engravings show the Tuileries Palace doors.



object or a fabric." A range of textiles are blended to add interest: The baldachin is made from fabric after an eighteenth-century Majorcan document; the head is an antique Provençal fabric; and the bedcovering is silk and lace.

If de La Rochefoucauld has a *bête noire* about decorating, it's cutting corners. "If you're going to do a project, do it with the best materials, and that doesn't necessarily mean the most expensive ones. Work with people who know their *métier* and who have research and experience behind them."

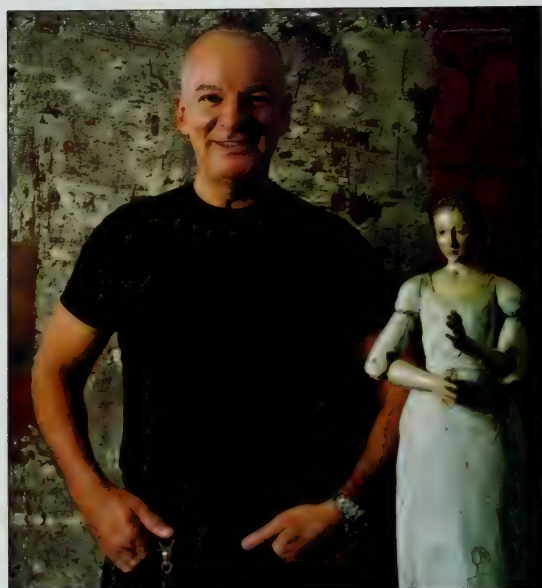
Though she describes her apartment as "very French," she adds, "I like to do the unpredictable—to put one large piece of furniture in a small room rather than three small pieces, or do a Provençal kitchen in Paris. I don't like to do what's expected of me." □

LEFT: Military trophy banners serve as draperies in the library, where de La Rochefoucauld added a low platform along the curved wall of bookcases to distinguish the space. Behind the sofa is an 18th-century lacquered music box. Boussac sofa and ottoman fabric.



JUAN MONTOYA

A QUIET REFUGE WITH EXOTIC FLAIR IN MIDTOWN MANHATTAN



Ever since his student days, when he savored the delights of a footloose existence in Paris, Juan Montoya has rarely stayed in one place for long. Nowadays if he is not traveling across the world, whether to carry out a design project or simply to satisfy his restless curiosity about other cultures, he is shuttling between his residences in upstate New York (see *Architectural Digest*, February 1988), Florida and Bogotá (see *Architectural Digest*, September 1990). There is, however, one fixed point in his world: Manhattan, to which Montoya always returns, not only because his office is there but also because he has a new pied-à-terre in the heart of the city, which acts as a perfect retreat from globe-trotting.

The apartment, a stone's throw from the Pierpont Morgan Library, was already surprisingly quiet when Montoya took it over, with the sounds of midtown reaching the living room as a distant hum. Knowing exactly what purpose he wanted his Manhattan perch to serve, he concentrated from the start on heightening its peaceful atmosphere. In the living room, he reduced what noise and brightness there were by fitting wood blinds over the windows. He then illuminat-

"I wanted a space that could house my collections," says Juan Montoya (above) of his Manhattan apartment. RIGHT: In the living room, a Montoya-designed sofa executed by Lewis Mittman is joined by a Nigerian carved hardwood stool, a West African ebony sculpture and a Guatemalan mask of a warrior.



Text by Michael Peppiatt/Photography by Billy Cunningham





ed the interior with floor and table lamps rather than overhead lights. The silence and chiaroscuro set the scene, he felt, and provided him with an opportunity to experiment.

"I think of the places that I design for myself as laboratories for testing new ideas," Montoya explains, sinking into one of his own custom-built sofas. "It's a very liber-

ating experience because one can follow one's own tastes entirely. To some extent, of course, one designs every interior for oneself, but always with a specific client's needs and preferences in mind. Here I literally had carte blanche, since I'd sold my previous New York apartment with everything in it. Although I started from

scratch, with no constraints whatsoever, the manner in which I designed and furnished the space turned out to be similar to the way I approach any interior. It's a constant process of adding and subtracting: a sofa here, no statue there, a smaller table but more chairs and so on, ad infinitum. It's an obsessive kind of game that you

Montoya, who travels "for adventure and inspiration," used natural materials "to complement the exotic furniture and artifacts." A 1990 charcoal by Escobar Marisol hangs in the living room above a 19th-century cast-iron safe from Reymer-Jourdan Antiques; the caned chair is Indonesian.



"The living room had to be flexible enough to accommodate a variety of needs," Montoya says. An ebony bookcase, a 19th-century northern Chinese scholar's chair and a rug by Patterson, Flynn, Martin & Manges define the library area of the room, which also has a leather daybed from Lewis Mittman.

play the whole time, even while you're driving your car or trying to get to sleep."

What seems most improbable in the studious tranquility of Montoya's refuge is that the décor is only a year and a half old. The deep sofa and comfortable clublike armchairs, the mixture of Western paintings and Eastern artifacts—to say nothing

of the library, which looks as if it might have been put together far earlier in this century—appear to have coexisted for generations. The whole might have been created for some fictional persona—a sophisticated explorer of the 1900s, perhaps, surrounded by the souvenirs of his expeditionary past. Yet virtually everything in the

room bears Montoya's distinctive mark. He designed much of the furniture, including the ingenious ebony bookcase, and selected various pictures and objects from the many he had collected over the years. The latter, testament to the wide range of his interests, include African carvings, Japanese ceramic ware, a tutelary deity

from a Thai temple and contemporary paintings.

Montoya has an unusually well developed visual sense, even for a designer. "I tend to think in images all the time," he says. "I read a great deal, but whatever I'm reading turns into pictures in my head. All the visual and decorative arts fascinate me. I'm very aware, for instance, of fashion—I love watching the cut and color of the clothes people wear on the street. And I think that any of these outside stimuli may have some influence on my thinking about design. I see myself as a kind of tailor, in fact, who finds the best materials to clothe an interior in the most appealing and comfortable way, down to the last detail.

"Comfort is vital," Montoya continues. "I like to have lots of different places for people to sit. When guests come to my apartment and I invite them to sit wherever they like, I'm always curious to see who sits where and to find out why they're attracted to one chair or sofa rather than another. But you cannot have real, lasting comfort unless the most exacting standards of craftsmanship have been met. One reason I admire the great Art Déco designers so much is the absolute quality of the workmanship in every part of each piece they made."

Montoya's attachment to furniture that was produced in the earlier decades of the century is evident in his bedroom. Lighter in mood and color than the living room,

"To create a lighter mood, I started with straw matting on three walls and sisal on the floor," Montoya says of the bedroom. A Rufino Tamayo drawing rests on one of two 1940s Herman Miller chests, from which the tufted wall pattern in suede from Edelman Leather was derived. Patterson, Flynn, Martin & Manges carpet.





"I THINK OF THE PLACES THAT I DESIGN FOR MYSELF AS LABORATORIES FOR IDEAS," MONTROYA SAYS.

with sisal on the floor and a mixture of beige suede and straw matting on the walls, the room is dominated by a splendid American parchment-and-limed-oak armoire from the 1940s and a pair of upholstered chests by Herman Miller, on each of which rests a suede-covered lamp. "It's a reinterpretation of different styles and different moods," the designer says. "There would be no point in re-creating a total Art Deco interior. It's been done, and today it can no longer have the same meaning or relevance. I'm always mindful of the great things that have been achieved in the past. But you have to rethink tradition if you want to renew it."

Within the compact space of his pied-à-terre, Montoya has set up a subtle interplay of contrasts: The décor is austere and sumptuous, allusive and matter-of-fact, learned and frivolous. But beneath all such exercises of style runs a deep belief in the absolute importance of good, harmonious design. "You have to have that faith, as well as passion and perseverance, otherwise you can't do this kind of work," he says. His own "laboratory" eloquently attests to his continuing commitment. And now that he has completed the decoration, he doesn't plan to change it. "The experiment is over," he says. "I consider this a finished picture." □

JOHN PATTON

A WHIMSICAL MOOD
ENLIVENS A CONVERTED
BARN IN SANTA BARBARA

I've done houses for myself with very tasteful interiors, everything very correct and upscale," says John Patton. "I got tired of it. I wanted something with charm, something fun and without any particular value so I wouldn't have to worry about it being too precious."

Patton and his business partner, Leo Duval, found the simplicity they were seeking in a converted barn overlooking the Pacific in Santa Barbara. They saw the 1915 handcrafted structure as the very embodiment of their affection for Americana and a fitting showcase for their collections of vintage toys, signs and cars.

They kept the barn's rustic red exterior to emphasize its vernacular appearance. "The house is pretty much the way we found it," says Duval. Indeed, they made so few changes, the interior was completed six weeks after the day they assumed possession of the property.

Patton and Duval have always maintained weekend retreats. "They were alike in that they were second homes, furnished with leftovers," says Patton. But this was different. "Even though this is a



"We wanted an old-fashioned space with contemporary spirit," says John Patton of the Santa Barbara, California, residence he shares with his partner, Leo Duval. TOP: Patton, left, and Duval with their collection of classic cars. ABOVE: Tom Palmore's 1985 *Owl and Drapery Panel* hangs in the main room.

weekend place, it's my main home and has everything I own in it." They still spend three to four days a week at their office and apartment in Los Angeles.

"I didn't want anything that felt dressy, stiff or fancy," Patton explains. This approach is evident in the quintet of worn kiddie cars arrayed on the front patio. Inside, the house is exuberant and whimsical. Retaining the outline of the original barn, with its twenty-two-foot ceilings and sturdy crossbeams, the main room is an undivided space where furniture defines the living and dining areas. The designers painted the walls a sunny yellow, the trim bright white, and added draperies of bold red-and-cream-striped denim.

Patton, who has designed for both society clients (see *Architectural Digest*, September 1993) and celebrities such as Andy Williams (see *Architectural Digest*, September 1978), does not consider his choices appropriate for everyone. "I put more of a mixture of things together in this house than I could ever do with a client. This is my own personality. When I work for a client, I don't impose my personality on them. I try

"I had my elegant period," Patton says. "Now I'd rather buy an old sign than a serious painting." OPPOSITE: The converted barn's 22-foot ceilings, along with items such as a Mobil Pegasus, a Texaco star and a wheel of fortune from a carnival, contribute to the "circus-like" character of the main room.







"The draperies in the main room were inspired by a pair of red-and-white-striped lamps I found at a garage sale," says Patton. Model boats, Stickleby Morris chairs and a Ralph Lauren leather sofa also figure in the eclectic mix. The bell-jar-and-ring lantern is from Smith & Hawken.

"I PUT MORE OF A MIXTURE
OF THINGS TOGETHER HERE THAN I
COULD EVER DO WITH A CLIENT."



to make people comfortable."

A successful designer for more than thirty years, Patton has nurtured parallel interests in outsider art, automobiles and amateur crafts. During the 1980s Patton and Duval's gallery in Los Angeles sold Americana as well as Patton's own furniture designs and paintings.

The cavernous space of

the barn nicely frames their collection of vintage metal signs. A giant yellow scallop advertising Shell and a crimson Pegasus representing Mobil are hung high on the walls alongside a sign with flashing lightbulbs announcing "Spanish Food." Framed 1930s posters for car races in Monaco line the stairwell.

"It's like a circus," Patton

observes of the colorful main room. "It has a lot of spirit." A large tole model of a fishing boat and a wood paddle wheeler from the 1930s appear to sail around the perimeter of the room, watched over by a tin lighthouse. A painting of a red barn by Patton's father and a watercolor done by Patton while studying at New York's Par-

sons School of Design lean casually against stacks of art books on the Art Déco mahogany tables. A wood fish covered with scales made of misprinted Coca-Cola bottle caps, considered outsider art, hangs from a crossbeam.

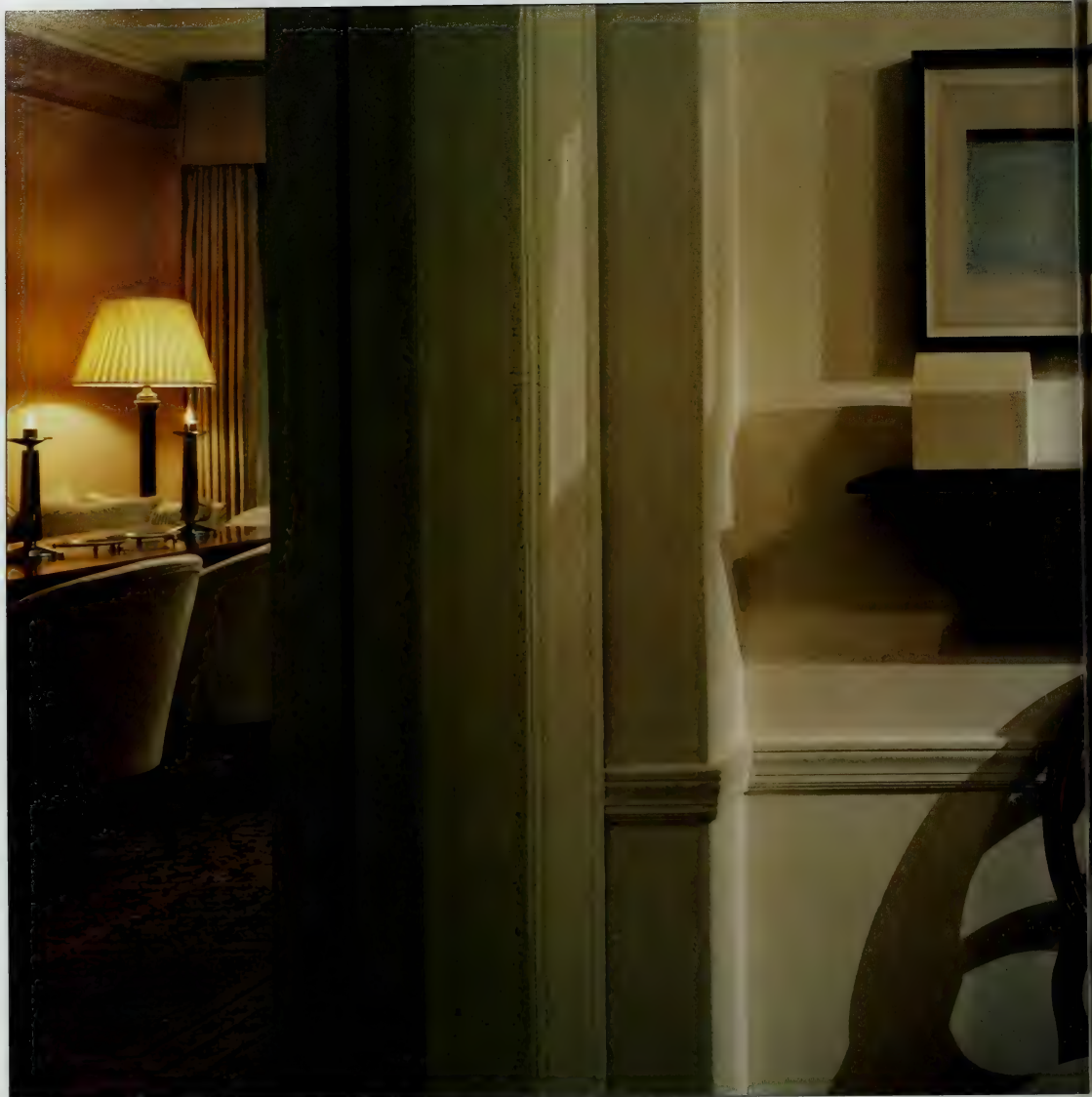
A comfortable leather sofa and a pair of dark oak Stickley Morris chairs with cush-

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ABOVE: In Patton's bedroom, a clock from a Bulgarian automobile dashboard sits on a chest of drawers decorated with bottle caps and license plates made by Jon Bok. Patton designed the barrel chair, which recalls "a 1930s western chair I saw in New Mexico."

OPPOSITE: "We use the enclosed patio for dining and entertaining and as an exterior area for our two dogs," Patton says. Kiddie cars spanning 50 years are grouped around the front entrance near a giant ear of corn. "I was told it came from the set of *Honey, I Shrank the Kids*."





MARIETTE HIMES GOMEZ

SMART SPACES IN
NEW YORK AND LONDON

Text by Judith Thurman

New York Photography by Scott Frances

London Photography by James Mortimer



NEW YORK CITY

"My own residences have a very strong point of view," says Mariette Himes Gomez (left), who divides her time between her New York apartment and her London pied-à-terre. ABOVE: The entrance hall of her New York place allows glimpses of the dining and living rooms.



When Big Ben tolls nine in the morning, it's four A.M. in New York. To Mariette Himes Gomez, sitting down to breakfast in her serene London flat, this means that she still has five hours before she is accountable to her world. "For five hours," she confides, "no one needs me. They're all asleep!"

Gomez, the New York-

based designer, is not in London to play hooky, however. Like many of her peers in the top echelon of design, she finds it essential to shop in Europe, and she makes the trip about six times a year. "New York is a great souk for antiques and art, but as my work has evolved, I've come to appreciate the depth and range of the London and Paris markets, the seasonal antiques fairs, the provincial

dealers and the auctions. One is buying unique and choice things at their source, and it's always an adventure."

Deciding to take a flat, she says, "was originally a practical decision," which freed her from the impersonality and the expense of hotel living. She found a charming property in a turn-of-the-century building with a terra-cotta-and-stone façade and began planning its renovation. But

the process, she discovered, "was more liberating than I ever dreamed it could be." For the first time in her life, the designer was arranging an interior to accommodate no one but herself. "The difficult part of success is the juggling act, balancing the demands of clients, family and staff against one's own need for some 'negative space.' That's why my time in London is such a luxury."



LEFT: A Tibetan carpet, a watercolor by Carolyn Brady, an English library chair and a turn-of-the-century children's hoop are among the disparate pieces in the living room of her New York apartment. When styles are mixed, Gomez notes, "the scale has to be perfect."



TOP: The dining room, which doubles as a library, features a farm table surrounded by French tub chairs and an overstuffed sofa. "In New York I used linen for upholstery," says Gomez. "In London the fabrics are much more lush." The painting is by Susan Norrie.

"One day a client said, 'I don't want to move, let's just redecorate.' The next day I ordered colors and started work on my own place." ABOVE: Gomez departed from her neutral palette in the master bedroom, which she painted apple green. Clarence House drapery fabric.

THE DECOR PAYS HOMAGE TO A LADY'S BOUDOIR AND A GENTLEMAN'S STUDY.

LONDON

"The design is not necessarily English and not necessarily American, but it's certainly European," Gomez says of her London flat, where she stays during her frequent shopping trips. **BELOW:** The designer works at a French *bureau plat* at one end of the living room.



The kitchen is too tiny for any serious cooking, which is fine with Gomez. She carpeted the floor, hung lace at the windows, assembled pieces of old silver and made it into a comfortable alcove. The bedroom is not much larger, but lavish draperies, upholstered walls and Italian linens—all in her signature shades of taupe and cream—give it a kind of Renaissance

drama. Her challenge in the living room, however, was to take the chill off its grandeur.

Gomez resisted the traditional English solution—well-stuffed chintz-covered furniture and artful clutter. She confesses to an attraction for the radical minimalism of London designers such as John Pawson. An almost empty room, scoured by the light, appeals to her. "I'd like

to live that way," she says, "but I love beautiful things too much. I like the curve of an old chair leg and the softness of silk. I'm not quite ruthless enough to renounce my creature comforts and banish my books."

The décor is a mixture of sobriety and richness, and it pays homage to two very different models of the private retreat: a lady's boudoir and a

gentleman's study. Furnishings come from both sides of the Atlantic. There is no chintz, but the living room is anchored by an overscale oval ottoman upholstered in a floral tapestry. A Gothic bookcase holds a growing collection of reference works, and an English library table and chairs serve for both working and dining. A pair of mirrors expand the space and



reflect the silvery English light. An old rug and a mellow damask on the walls offset the geometric rigor of a modern fireplace in polished mahogany—a Gomez design—and the palatial height of tracery ceilings. Two carved gilt armchairs and a painted Italian console table add a baroque flourish to what the designer calls her “composite Old World aesthetic.”

“The best rooms in Europe,” observes Gomez, “are filled with precious things, but it’s not the preciousness you notice. My experience with the flat has fine-tuned my senses to that classical ideal.”

If Mariette Gomez finds the occasional week of solitude so bracing, it’s not because she shuns close attachments—on the contrary. She grew up in a small Michigan

town surrounded by an extended family and became the kind of designer who forges lifelong relationships with her clients, working on one after another of their houses. She has a network, carefully cultivated over the years, of loyal craftspeople, shippers and suppliers. And she has raised two children, the youngest just finishing college. They still come

Gomez framed the French doors in the living room with pilasters “to strengthen the window elevation,” she explains. “I wanted to respect the original living room yet add personality.” A pair of gilt armchairs flank a tapestry-covered ottoman. Carpet from Sotheby’s.



LEFT: "My love of order is probably what's most American about the flat," says Gomez, who arranged her collection of architectural sketches and engravings in the dining area. The shape of the octagonal pedestal table is repeated in the mirror. The chairs are Italian.



home for stretches, and when she moved from the Manhattan brownstone where they grew up into the more compact apartment, she made sure that it would still feel user-friendly. "There's an eat-in kitchen," she says. "I planted window boxes to remind them of our old garden."

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RIGHT: The tiny kitchen has cabinetry decorated with faux-lace curtains. BELOW: "Although the bedroom is small, it has very high ceilings," Gomez points out. "I added the canopy and draperies under the cornice to create the illusion of a larger-scale space."







THOMAS BRITT

MYRIAD INFLUENCES SHAPE A FANCIFUL GUEST PAVILION ON LONG ISLAND

When I'm not working, my second love in life is traveling," says New York-based Thomas Britt. But few interior designers have integrated their travels as thoroughly—or as fantastically—into their work. During his prolific thirty-eight-year career, Britt's inspiration has been literally all over the map, borrowing from places and eras as diverse as imperial

Russia, Renaissance Italy, Napoleonic France and feudal India.

His interiors draw on world architecture and history, translating exotic elements into a grand chimerical style without sacrificing Western comfort or sophistication. "I'm interested in creating classical proportions and dramatic statements," Britt says, "not only in a graphic sense but in the juxtaposition of objects and patterns.



"A fantasy pavilion" is how Thomas Britt (top) describes the guesthouse on his Water Mill, New York, property that he decorated with the help of Valentino Samsonadze. OPPOSITE: The turquoise walls of the entrance hall are covered with antique Indian engravings.

ABOVE: A pair of sphinxes frame a view of the pool and the cedar-shingled guesthouse, which Britt designed with Southampton architect Peter Cook. "You can enter the pavilion from any direction because it has all front doors," says Britt. The poolhouse is at right.

"I'm always concerned with the big bang, the overall look," he adds. "I conceptualize a project in its entirety before it's begun, and the ideas usually come together in a single flash."

Britt's estate in Water Mill, New York, has served as both a laboratory and a sanctuary for the peripatetic Kansas City-born designer; there, un-

Text by Carol Lutfy/Photography by Jaime Ardiles-Arce

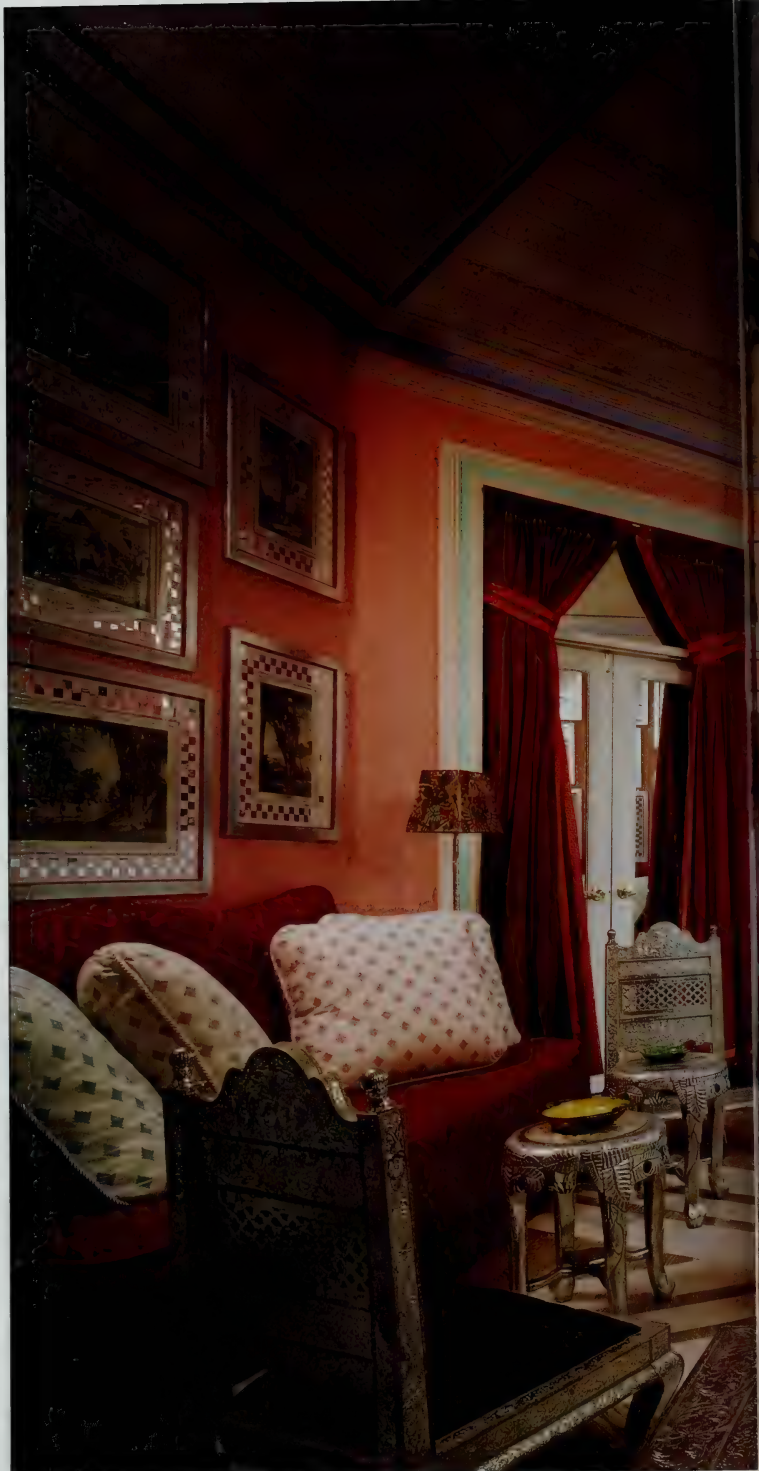
impeded by the pressure of having to please clients, he has been able to realize his fantasies. The compound comprises a cedar-shingled house, a pyramid-topped poolhouse and a flowing Moroccan tent (see *Architectural Digest*, August 1991) that he uses for entertaining. While Britt consciously strove to develop a compatible look for the exteriors, he has designed the interiors intuitively, occasionally reiterating themes but more often forging in dramatically new directions. His most recent addition to the grounds is a guesthouse, shaped broadly by his travels through Europe and Asia and specifically by traditions in Malta, Turkey and India.

Shingled in gray cedar shakes and painted with white trim, the guesthouse is composed of two octagonal structures, containing a living room and a bedroom, linked by a rectangular study and a narrow hall. It was built with the help of Southampton-based architect Peter Cook and sited to be on a direct axis with the pool to the north and an allée of cherry trees to the east. From the outside, it possesses the casual elegance of a contemporary New England summer cottage. This little deceit, however, is part of Britt's larger game plan.

Working with designer Valentino Samsonadze, Britt envisioned the guesthouse along the lines of an eighteenth-century pleasure pavilion in the chinoiserie style. He cites the pavilions at Chiswick in London and Peterhof in St. Petersburg and the teahouse at Sans Souci in Potsdam as among his favorites. "All of those buildings have a fantasy to them mixed with varying degrees of pure Oriental elements," Britt says. "They're interpretations of the Orient that in their own way are as intriguing as the real thing."

Like his own pavilion, the precedents Britt mentions are subdued on the outside. "The big surprise comes when you go inside and discover that you've been swept into a faraway land," he explains. Indeed, visitors to Britt's guesthouse are immediately struck by its allusions to Rajasthan, the northwestern Indian

"One advantage of decorating for yourself," Britt points out, "is you can use any offbeat color combination you like." The living room features metal chairs from India and a chandelier designed by Alexander von Eikh. Clarence House pillow and ottoman fabric.







"I didn't have to shop for any of the furnishings," says Britt, "I just took what I had from my various collections." LEFT: A 19th-century glazed Fo dog was originally used as a roof ornament. BELOW LEFT: A detail of a mother-of-pearl-inlaid Indian chest in the living room.



state celebrated for its extravagantly elaborate palaces and fortresses—and a regular destination for the designer over the past twenty-five years.

In keeping with his customary style, the pavilion is a study in luxuriant color, which not only sets its dreamy tone but acts strategically to connect and differentiate the discrete spaces. The living room and bedroom are a deep peach, while the small study is bathed in hot pink; all three rooms are accented with burgundy draperies and upholstery fabrics. Turquoise hallways serve as a dramatic counterpoint.

The inspiration for this palette comes from a building on Malta. "It was painted in the most remarkable shades of turquoise and mauve and sea blue and hot Indian pink," Britt recalls. "Somehow they just stuck with me."

BELOW: The bedroom shares many of the living room's decorative elements, including a domed ceiling. "I call this the bedroom, but none of the rooms serve a specific purpose. Guests can sleep wherever they like." A Chinese silver-leafed table is next to the fireplace.



BRITT ENVISIONED THE GUESTHOUSE
ALONG THE LINES OF AN EIGHTEENTH-
CENTURY PLEASURE PAVILION.



Britt appointed the pavilion principally with furniture from India and China, selecting an intricately worked set of Indian metal chairs as the focal point of the living room. Four nineteenth-century Chinese marble-topped tables with a palm motif, silver-leafed by Britt, blend in nicely, as does the steel sunburst chandelier by Alexander von Eikh. There are also glazed Fo dogs and fish (actually nineteenth-century Chinese roof ornaments) around the fireplace and four Indian lamps made from parchment, hand-painted in kaleidoscopic colors and traditional designs. Two sofas and a tufted ottoman in the center of the room "make it comfortable for us Westerners," Britt says.

In the bedroom and the study, Britt echoed several of the living room's motifs, such as the silver-leafed furniture and burgundy upholstery fabrics and draperies. But the most impressive and unifying element is a series of nineteenth-century engravings painted with gouache that depict Indian men and women of different castes and orders. The designer hung more than a hundred of them in clusters throughout the pavilion.

Britt framed the prints using mats of checkerboard mirrors to create a shimmering effect that gives the pavilion a truly exotic flavor. He says it is reminiscent of "some of the rooms I visited in Rajasthani fortresses" and of the "domed mirrored ceilings I saw at several palaces in Istanbul."

Although Britt's guesthouse is far from his first foray into Oriental style, it is perhaps his most adventurous and cohesive. "The intimate scale was liberating, and I wasn't preoccupied with my clients' needs," he says. "The pavilion is pure fantasy. I just let my imagination run wild." □

FOLLOWING PAGE: An allée of cherry trees leads from the main house to the east entrance of the guesthouse. "I dreamt all of this up," says Britt. "Ideas usually come to me when my mind is relaxed. I don't spend a lot of time *thinking* about designs, I just create them."





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recalls, "I went crazy. I just loved it."

Back home in New York, he quickly became known for his luxurious interpretation of Fowler's "humble elegance." Too often American decorating is about status and money, Buatta believes, not about living around things that mean something. He calls that style "dysfunctional decorating." "An apartment becomes a status symbol instead of a place to live," he says. His apartments are status symbols *because* they are places to live—and live and live. "A lot of us are ashamed of our real pasts," he says. "A lot of people don't want to be reminded of where they come from." So Buatta creates new pasts for his clients, designing rooms that look as if several generations have contentedly plumped down on the pretty chairs and contemplated the objects. "People ask if the things in my apartment are family possessions," Buatta says. "I say, 'Well, yes, but not my family.'"

His own apartment is the embodiment of his design ideas as well as his personal *fantaisie*. "The important thing about collections," Buatta says, "is that you can have a grouping of mediocre stuff and a few serious things and it looks great. One piece alone never looks right." His collections, amassed from auction houses, antiques stores and sales in England and New York, reflect his passion for the hunt. "It's the racing to be the first person into the show or the sale, the running around. You see it! You buy it! It makes your blood curdle, it's a thrilling experience," he says. "I remember everything I ever bought, and it all tells a story."

Whether Buatta finds a cracked leather chair or a decoupage urn, he doesn't care if it's perfect. "Many of my favorite things are broken," he says. "I have a few things wrong with me, after all. I'm a little cracked. If you love something, why argue?" Surrounded by his objects, Buatta is a happy man. "It gives me a wonderful feeling to come in from the world, which is so cold and cruel, and open the door. Look at this!" he exclaims, picking up a plate in the shape of a cabbage leaf. "The colors! The patterns! I get such pleasure from looking at this; I don't understand why people take drugs. I love these things, and I will love them forever." □

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from artist Susan Huggins that depicts whimsical hatted monkeys, leopards and bumblebees in an imaginary bamboo garden. "Two of my clients—the twins—are particularly pleased with the animals," de Guardiola notes.

Her other "clients" were closely heeded in the library. Her husband requested a comfortable retreat, with a strong palette, where he could relax at the end of a long workweek. After some deliberation, de Guardiola settled on two shades of green. She then detailed the room with textiles that have a distinctly Asian flavor and objects and antiques from Cambodia, India and Tibet that Jeanne de Guardiola, who works in the Southeast Asian department of Sotheby's, helped her select.

The designer wanted the formidable dining room to vary in mood. She covered the walls in Chinese silver tea paper, which is never purely silver but a mixture of pink, blue and green. She painted the ceiling pink and decided against a chandelier because "this is a country house, after all, and I wanted to avoid that kind of formality." Although the Regency four-pedestal mahogany table and the Regency chairs upholstered in Fortuny fabric are not exactly unbuttoned, de Guardiola contends that the room retains considerable flexibility. "In late summer I can bring in sunflowers in buckets and go in a rustic direction, but I can also use peonies and go in a more elegant one."

Joanne de Guardiola, who attended the Parsons School of Design, is very much a product of her apprenticeship at Parish-Hadley. "I was lucky to work for Sister for two years before she died. She taught me about the way different patterns develop a rhythm together, the need to select the right subtle colors and the importance of infusing humor into a house and always, always making it practical. From Albert Hadley I've learned about proportion and restraint. He's helped me see that there are times when you have to step back and acknowledge that you've done enough."

Has she done enough here? "Not quite yet," de Guardiola admits. "I'm looking forward to working on the house as we live in it. You want to evolve as a person—and you want your house to evolve too." □

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tury German dining chairs that have serpents carved on the backs. "I couldn't live with a dozen Chippendale chairs. If I hadn't found these, I'd have bought folding chairs, like the bamboo ones they sell at Bloomingdale's," she says.

Ertegun's no-nonsense style might seem to leave little room for growth, but her taste has, in fact, evolved over the last three decades. The house has gone from "simple and modern" to "semi-old but still not fussy," she says. For the past ten years the rooms have been furnished with a mix of Russian chairs, Biedermeier sofas, Regency antiques and a variety of pieces from other nations. With the exception of the modern paintings she and her husband have collected, the rooms are completely contemporary without having one modern thing in them.

She sees the house as a distillation of her taste, which inevitably is a result of twenty-eight years in the design business. "I influence clients, but they've also influenced me," she observes. "I've had clients who liked things I wasn't so enchanted with in the beginning; later I began to appreciate the quality. By working with people, I learned what I liked for myself, and through the years I've edited more and more."

Ertegun defines herself as a collector, but one who likes things very uncluttered. "Sometimes I'll look at one of my tables and think, 'There are too many things, I have to clean up,'" she says. "That's difficult because I like every-

**"If you can't find
the carpet you want,
go for sisal."**

thing that's there. But you have to be very strict with yourself. My motto: Only upgrade."

By her definition, upgrading isn't necessarily about quality. "It's often about a look," she says. "It's about finding something that appeals to you more." And that is why Mica Ertegun's house will probably see one or two more incarnations. "If you had the same taste forever," she notes, "it would be very boring." □

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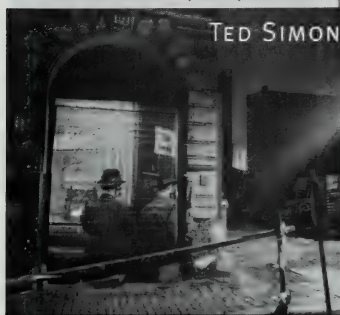
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GEOFFREY BRADFIELD

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"silver oxidizes, so for this type of effect you have to use gold." A 1939 Baldwin piano completes the Art Déco feeling.

"I'm not a minimalist," Bradfield says, "but I do like to see space used economically." In keeping with that philosophy, he was sparing in his selection of artwork, introducing a small number of important pieces. A Georges Braque pencil drawing that was a gift from Jay Spectre hangs over the settee, and two large Matisse prints command the window wall and the space above the piano. Because he feels strongly that "great designs of any century form a perfect marriage," he brought in several carved Roman heads.

In the bedroom, which has walls softly upholstered in gray-and-white-striped fabric and a bed that nearly fills the space, two long windows present a dramatic cityscape view. There, too, he has mixed art from different periods. A 1925 portrait of a woman by French artist Marie Laurencin occupies the space between the windows, while above the bed is a cross of Mexican silver encrusted with silver charms. The lamps on each side of the bed are made from Art Nouveau pewter vases that Bradfield found in Johannesburg.

The technical and design aspects of the rooms are drawn from decades of expertise. "Although much of it looks simple," Bradfield says, "everything is very detailed. I often bring clients here, and each room can function as a sample board, showing them possibilities." Among the things he mentions are the brushed-steel tiebacks for the gunmetal taffeta draperies in the living room and the way the colors and textures of both complement the gray raw silk on the walls.

In the small study that Bradfield fashioned out of a dressing room off the bedroom, the shelves have a bullnosed, or rounded, detail, which he says is a favorite of his because it represents a design element used in the twenties and thirties to soften the hard edges of the machine age. "I've always tried to align my work with forward-looking concepts," he notes. "Although I don't exploit them, they underline my pro-technology spirit."

Geoffrey Bradfield has created rooms that can be lived in with elegance and comfort. "My flat is a culmination," he says. "It reflects the things I've done during my entire professional life." □

DONNA FIELDS

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scribes as "whimsical," off-center. It's surrounded by Pennsylvania Frakturs and eighteenth-century side chairs. Nothing calls particular attention to itself; the expressed values are proportion, integrity and propriety.

In the living room, to which craftsmen from Taos have added a beehive fireplace, Fields has assembled furnishings that seamlessly blend Native American artifacts with East Coast antiques and folk art. The connection is volume—there's nothing dainty about the Pennsylvania corner cupboard or the nineteenth-century portrait. "Pennsylvania furniture is large, but the cupboard is unusually large," she says. "And the painting has four children—children are highly prized in folk portraits."

The dining room continues the idea of spaces dotted with a few sizable objects: a table that's not antique because, she says, "it's hard to find antique tables this big," a hooked-rug hanging and a setback cupboard from Soap Hollow, Pennsylvania, that was restored to its 1873 appearance. "The only other one we know about is at the Henry Ford Estate. Someone spent many hours getting it back to its original finish."

The kitchen and study were the primary construction sites in the house. Fields knocked down walls in the kitchen and made it one spacious, inviting room, with midnight-blue tile along one wall as an accent to the vintage glass jugs and antique woodenware displayed on open shelves. The study is a more audacious renovation—to house all the equipment for an up-to-the-minute entertainment center, Fields built out a wall and nestled the electronics behind carved doors. And the niches that hold Indian baskets, figures and jugs are reminiscent of the caves in Native American villages built on cliffs in the Southwest.

Outside, in the courtyard, the couple have added a lap pool. With a tiled wall at one end and a tree providing shade, it does not seem of recent vintage. Perhaps that is because the tiles are Portuguese antiques. Maybe it's that the garden chairs still bear their original paint. But it may very well be that Donna Fields has created that rare environment, a house that flows from start to finish and, along the way, takes visitors to a world light-years from our own. □

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ions covered in white French terry cloth are placed around a cast-iron stove and a burlwood low table designed by Patton. The dining area is defined by a circular table and caned Windsor chairs.

In an altarlike arrangement against the stairs, on a table draped with a red-and-white quilt, a faded wheel of fortune from a carnival joins a compote piled with steel bocce balls. Hundreds of tin windup toys are crowded onto shelves along an adjacent wall. Space boys pilot tin airships, captains drive motorboats, and animals of every species perform antics, including Donald Duck, who rides a bicycle. "That's probably the number-one toy. I found it at a dime store in Laguna Beach," recalls Patton. "There are reproductions of it today, but if it says 'West Germany' on the bottom, you're lucky. And it does."

For Patton and Duval, the whole point is a return to innocence. "When I started collecting toys, it was strictly out of my own heart," explains Patton. "I wasn't trying to keep up with toy collectors. This was my idea of fun."

The downstairs bedroom, used by Duval, opens onto an enclosed deck with a spa, next to which a statue of the RCA dog listens and a pair of life preservers hang on the fence. The upstairs bedroom and sitting room—what Patton calls his "teenage hideaway"—are dedicated to his car collection. Shelves hold dozens of model cars and twenty years of bound volumes of *Automobile Quarterly*. He commissioned the "John Patton Classic Motorcars" scale-model showroom, complete with electric lights and Plexiglas turntables on which the cars rotate. Patton's paintings of cars are displayed throughout the house. And it doesn't stop there. Patton and Duval's favorite amenity is the three-car garage for the cherry-red 1961 Thunderbird Sport Roadster, with a swingaway steering wheel and tuck-and-roll upholstery in black and white; the white 1955 Mercury Montclair Sun Valley with a Plexiglas roof; and the powder-blue 1950 Lincoln Cosmopolitan Capri.

"The best compliment I've had on the house," Patton says, "came from a client's nine-year-old son, who said, 'Mommy, this place is so cool, it's just like Pee-Wee's Playhouse.'" He laughs. "It can't get better than that." □

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over the room—"the strongest shade of it I've ever used," he declares. "I was in a quandary: Do I add a cornice and break the walls and ceiling, or do I just paint and let everything flow into everything else?" Off the kitchen is a screen porch, favored as the summer living room for its view of the granite-clad swimming pool and the pond beyond.

The designer credits the inspiration for the master bedroom upstairs to a 1940s movie, *Home in Indiana*. "It had a bedroom so big there was a Christmas tree in it, and ever since, I've wanted a bedroom with that same spacious feeling," he says. "Now that I have one, it's like opening up a present every day." The room's colors are muffled: Coral, yellow and teal freely associate in the antique Feraghan rug, and the love seat is bashfully covered in beige.

Also upstairs are a dressing room, double bath and two studies. Fleming's, with its low-pitched ceiling and dormer windows, has the feeling of garret or *garçonnière*. A high table serves as his desk; its twin, across the room, functions as a bar. The furnishings tend to be either nineteenth-century English or twentieth-century rattan or wicker. "Wicker is my passion," Fleming confesses. "I can hardly pass a piece without buying it." The floor was stenciled in two tones of brown in a diamond pattern by a local artist, Ken Scanlon, who specializes in "fantasy finishes."

The second study was planned for Fleming's friend Hagstrom, a bibliophile by avocation. "I did it, but he personalized it," the designer allows, adding, "Jack is very good at personalizing." Hagstrom's one wish was that his study hark back to the book-lined living room of their previous house, so Fleming gladly recycled a green wool rug and built bookcases all around the new room. Except for the two places where French doors had been projected to open out to a porch. It's a happy fact that from almost every room in the house you can walk outside—if not onto a porch, then onto a terrace or even into an arbor.

But no nook, however embowered, is private enough. "Most people would think of a house like this as an escape," says Thomas Fleming. "But I'm my own worst enemy—out here I work. After all, the clients are here, too." □

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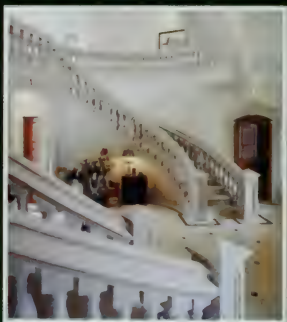
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DIANA PHIPPS

continued from page 188

ceramic model of their lost Častolovice.

Diana Phipps left New York in 1964, after her husband died, and moved to London. She then turned her attention to houses—not what other people call “decorating” but what she has always called “house arrangements.” “Not having much old furniture to work with, I had to invent other ways of getting the effect, if not the authenticity.” For her own residences (see *Architectural Digest*, January/February 1976, November 1982 and June 1988), those of friends such as Gore Vidal (see *Architectural Digest*, September 1980) and the presidential houses for Václav Havel (see *Architectural Digest*, April 1995), her style has always been what she refers to as “splendor on the cheap.”

Staple gun and fabrics are her stock in trade. It is a style born of circumstance and handy skills, and that is the style she has brought back to Častolovice—with a couple of differences. For one, she can have things made there that she couldn't afford in England, so the Sternberg eight-pointed star shows up on glasses, china, linens and towels. The other difference is that everything must be bought in bulk. Because there are so many rooms? “No,” she says, “because I might never be able to get it again. A great joy is the proximity of a factory producing striped fabrics for pajamas and shirts. I buy bolts by the dozen, to staple on walls and to make into draperies.”

Phipps cuts the draperies for every room, and two cleaning ladies sew them up. When she first returned, there wasn't a single drapery in the castle. At the last count there were over two hundred.

Častolovice had 145 rooms when Phipps started; now she says it has 230, “counting anything that has a door.” She put back walls that had been taken down and added closets and baths. She avoided chopping up the architecture.

Rooms that are open to the public she has “diddled up,” given a little life, because “I learned in England that people visiting country houses are really more curious about the life that was lived there than about the pictures on the wall,” she explains. “I want the rooms to look as though someone has just walked out the door, whether three minutes ago or three hundred years ago.” There is family porcelain on the dining table, a game of dominoes on a side table. One

room has cups and fans set out as though a ladies' tea party were in progress.

How does Phipps decide where to put everything? “If I want to place an object, I walk around with it for a while,” she says. “Heavy furniture is more difficult. Once someone has hauled it from one room to another, I'm not likely to admit I've made a mistake, so it stays there.”

As for the grounds, some land was lost when the Russians widened the road for tanks, but Phipps has been able to reclaim much of the rest, thanks to her estate manager, Jiří Bednář, “the person who keeps me sane,” she says. “Unless it all drives him crazy too. He can be patient when I don't know whether to kick or to cry. After years as a dissident, first in Czechoslovakia and then in London, he knows how to cope with bureaucracy.”

Phipps's survival technique is to try not to look at whatever is not yet finished—a cushion for a window seat, the fringe on a drapery. She'll do it later. The important thing is that the house is up and running. Her grandchildren go boating on the lake or zooming around the courtyard on bicycles. The local music conservatory gives concerts in Knights' Hall; there are weddings in the chapel and receptions in the orangery.

Dinner might be a small group of friends in the courtyard, a hundred and ten paying guests at a flower-filled table in the orangery or a family supper of pasta at the kitchen table. Guests may be old friends from New York or London, or they may be special groups of twenty to twenty-six people using the new conference rooms or staying for several nights and touring neighboring castles.

The appreciation of friends and family validates the whole frustrating, backbreaking, angst-inducing—but satisfying—enterprise. Life is not as it was in her parents' time, nor is that what Diana Sternbergová Phipps has in mind. Life has changed in large houses all over Europe. Častolovice is not fueled by nostalgia. □

Častolovice in Častolovice, Czech Republic, is open to the public in April and October on weekends only. From May through September it welcomes guests from 9 A.M. to 6 P.M. Tuesday through Sunday and is closed Mondays. The rest of the year it is open by appointment only.

continued from page 251

I think the transition has been successful."

That transition, elaborates Gomez, was "to adult life." She married young and spent her twenties raising her children and building her career. Her offices were on the first floor of the brownstone, and "for years the family lived above the shop," she says. "Even after I'd moved, it took some time before I was ready to get rid of things and rethink the space. But to me, a fresh start doesn't mean a clean slate, and the apartment still contains possessions I've cherished forever. It was an exercise in editing, and that's an essential part of the work I do for myself and for clients."

The first call Gomez made when she decided to "polish" the apartment was to Donald Kaufman, a color specialist. She found herself, somewhat to her own amazement, asking him for an apple-green bedroom. "People think of me as the woman who does all those marvelous rooms in shades of cream and gray, and yes, I do. But I have a visceral love of color." She brings out a bolt of damask in a shocking Napoleonic gold. "Look, isn't this wonderful!"

Gomez probably wouldn't drape a window or cover a sofa with gold damask—she uses intensity as a tonic or, more precisely, a *digestif*. The walls of her living room are the soothing and mysterious color of an exotic tea, grown on the same slopes that produced her Tibetan carpet. The colors that inspire Gomez—verbena, sage, mushroom, hemp, olive, vanilla—come from the palette of an herbalist. And it's with the precision of an herbalist that she distills a décor: balances the volumes, adjusts the scale, contrasts density with transparency and neutrality with vibrancy. Her rooms feel pure and focused. It's modern living purged of the urban jitters.

"This is what forty looks like," Gloria Steinem once said, famously, forever changing the image of middle age. And this lucid apartment is what "adult life" looks like, from the perspective of a vital woman devoted to friends and family as well as to her independence. "I treasure simplicity," concludes Gomez. "Yet I love rooms with a deep patina that reveal their layers of personal meaning as you live in them. I haven't finished—I'll probably never be finished—getting to know myself." □

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Style 15384B Edwardian table lamp, Antique solid brass and Havana leather; 21 1/2" H x 12" W x 9" D

Chapman © 1997

HILARY HEMINWAY

continued from page 223

way kept much of the original flooring, opened up the kitchen, turned a plywood sleeping porch into a glassed-in reading room and added a deck, which faces the river. She also repainted the exterior green and, instead of raising the height of the back door, placed a duck decoy on the door to remind people "to duck."

Heminway was determined to preserve the qualities of a log cabin. She didn't want to live in a lodge. "There were very few two-story houses out West historically, and that was for a good reason," she says. "One-story houses stayed cool in the summer and warm in the winter. Pioneers also didn't have the machinery to get those logs up higher than they could reach."

Her fascination with historical details fuels the design. "I winged it in the sense that I never assumed anything had to be new," says Heminway, who searched antiques shops, gathering items such as a Union Pacific barrel, primitive cowboy chairs, an old meat grinder and used furniture. She turned the meat grinder into a lamp and an egg incubator into a low table. The Union Pacific barrel became a side table. She stripped an old chair and discovered that a rancher had stained it with beet juice. She reupholstered the chair with leather and hung fringe from the seat, but she left the beet-juice arms and legs alone.

The cabin is the result of a search by Heminway and her brother "for just your basic shacks along some river."

In the process of recycling, Heminway didn't sacrifice comfort, which she considers the most important element of western design. "Cowboys would never sit in a saddle that was uncomfortable for ten hours a day," she says. "So why would they want to come into a cabin and sit in a place that wasn't comfortable?"

For inviting and functional sofas for her living room, Heminway turned to Cody, Wyoming-based Kendall Sig-



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HILARY HEMINWAY

gins. From her own designs he constructed a pair of lodgepole-pine-framed sofas with built-in tables that are wired for lamps. By eliminating floor lamps, Heminway did away with potential clutter in the small space.

She commissioned furniture maker Indy Corson of Bozeman to create three different log-and-twigs beds for the children's room, where colorful posters by Montana artist Buckeye Blake hang on the wall. "Hilary paid homage to all the voices that have been here," observes John Heminway.

Along with her rustic finds, Hem-

"I winged it in the sense that I never assumed anything had to be new."

inway displayed a snake that lights up, titled *The Love Snake*, by architect Frank Gehry. "I think people take their houses too seriously," she says. "I want people to laugh in my houses. It's a relief for the eye and the heart. Humor also makes a place unpretentious."

Like the pioneers and the dude ranchers, Heminway doesn't believe in tossing out her heritage. "There's whimsy and a marvelous honesty," she says, in bringing some of your past with you to the West. Instead of using traditional flour-sack pillowcases in the children's room, she used chintz shams. "Any kind of juxtaposition is good and keeps you on your toes," she remarks. "You don't get so complacent about how you do something."

Now that the remodel is complete, the unpredictability of nature provides Heminway with a whole different set of problems to solve: "If it snows in July, we can manage to make everyone warm," she says. "If something doesn't work or we don't have something, I can come up with an alternative. We've been without water and plumbing, and when we've had the most guests we've been without electricity."

And she has learned to live with slanted floors and interior doors that don't shut. Notes John Heminway, "The cabins are imperfect, and that's the reason we're drawn to them." □

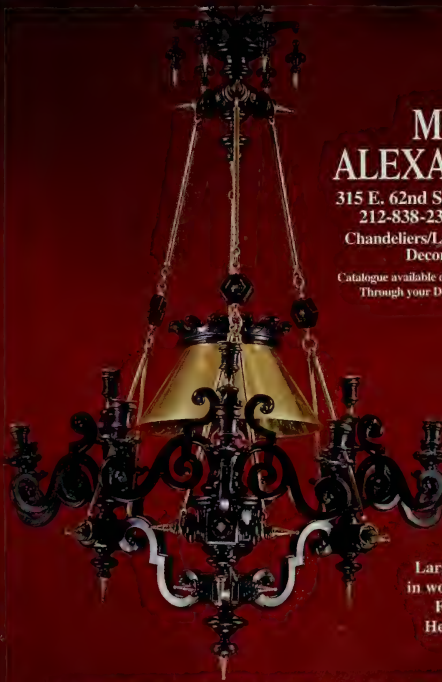


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TO *the* TRADE

STERN RULES

We saved Italy for another day," says architect **Robert**

A. M. Stern, who has designed a collection of fabrics for **HBF** with Paul Whalen that are named for European cities. It includes *Berlin*, a Bauhaus-inspired pattern (right); *Vienna*, a jacquard that recalls the designs of the Wiener Werkstätte; and *Prague*, whose interlocking forms earned it the nickname "the Gucci buckle." "Today there's a play against type," says Stern. "You can put a boldly patterned fabric on a Chippendale-style chair or velvet on a Barcelona chair. It brings everything to life." HBF, 704/328-2064.



PETER SPREED

HUNG UP ON ART

Contractors don't want to put holes in the walls to hang paintings," says **Brian McCarthy**, who calls on David Kassel of **Freelance Art Services** in New York to mount paintings and mirrors. Kassel, who has installed art for the Guggenheim and Neuberger museums as well as for Parish-Hadley, McMillen and other design firms, also packs paintings, sculptures, mounted textiles and screens for transport (he recently made traveling frame cases for Sotheby's). And he helps collectors and retail stores choose the correct placement of artwork. Freelance Art Services, 212/477-4319.

RETRO WITH A TWIST

New York's **Studium V**, which David Meitus opened last year (To the Trade, Dec. 1996), has added French furniture from the 1930s through the 1950s to its mix of modernist furnishings and fabrics. Chicago antiques dealer **Richard Himmel** sends some of his best pieces to Studium V,

such as a commode with a Louis XV Revival-style scrolled apron and tapered legs and a pair of ca. 1940 glass doors with quatrefoils in black and gold. Complementing the period pieces are French furnishings in the 1940s and '50s style from **Hugues Chevalier** that are attracting attention from design-

ers **Sid Bergamin** and **Naomi Leff**. **Michael Christiano** has ordered *Tablette* (below), a sofa and chair duo with sycamore frames and wide arms. Also new to Studium are silk fabrics woven in Thailand that **Alan Wanzenberg** is using. Studium V, 150 E. 58th St., New York, NY 10155; 212/486-1811.



A Poillerat table before a pair of ca. 1940 glass doors (above) at Studium V



COURTESY STUDIUM V

COURTESY STUDIUM V

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FORM MEETS FUNCTION

A lot of people are running businesses out of their homes," says furniture designer Marc Desplaines. "They don't want their apartments to look like offices, but they need lateral files, computer tables, shelves." To fill the need, Desplaines has created a suite of multifunctional furniture for his company, **Antoine Proulx**, that designers such as **Roger de Cabrol** and **Celeste Cooper** have found useful in their interiors. Freestanding mahogany bookcases with finished backs serve as wall dividers, and his desk, which has a concealed drawer, can double as a dining table. Desplaines also has just released another collection of



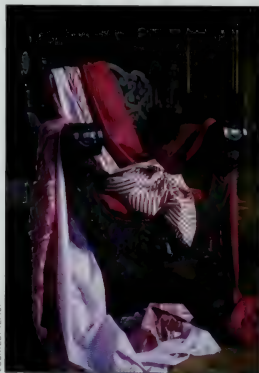
tables and case pieces, the Czech Series, which was inspired by the Cubist movement that took place in Prague in the early 1900s. Available at Dennis Miller Associates, 306 E. 61st St., New York, NY 10021, 212/355-4550; FreWil, 605 N. La Brea Ave., Los Angeles, CA 90036, 213/934-8474; Limn, 290 Townsend St., San Francisco, CA 94107, 415/543-5466; and at showrooms nationwide.

A dining/conference table from the Czech Series (above) and a mahogany bookcase (right) from Antoine Proulx



PAJAMA GAME

There are 230 rooms in Častolovice, the 16th-century family castle **Diana Phipps** is in the process of restoring in the Czech Republic (see p. 182). When it came to the enormous task of supplying window treatments for an endless row of rooms, Phipps had a creative solution: She contacted Tepna, a local factory that manufactures cotton and flannel pajamas and shirts. So far she has used their fabrics (right) in 30 rooms, as window treatments, on four-posters and for backing for French chairs. In the library, she even put flannelette on the



walls. Fortunately, says Phipps, "they have new collections twice a year." Tepna, Plhovská 290, 547 46 Náchod, Czech Republic, 420-441-442160.

PALM BEACH STORY

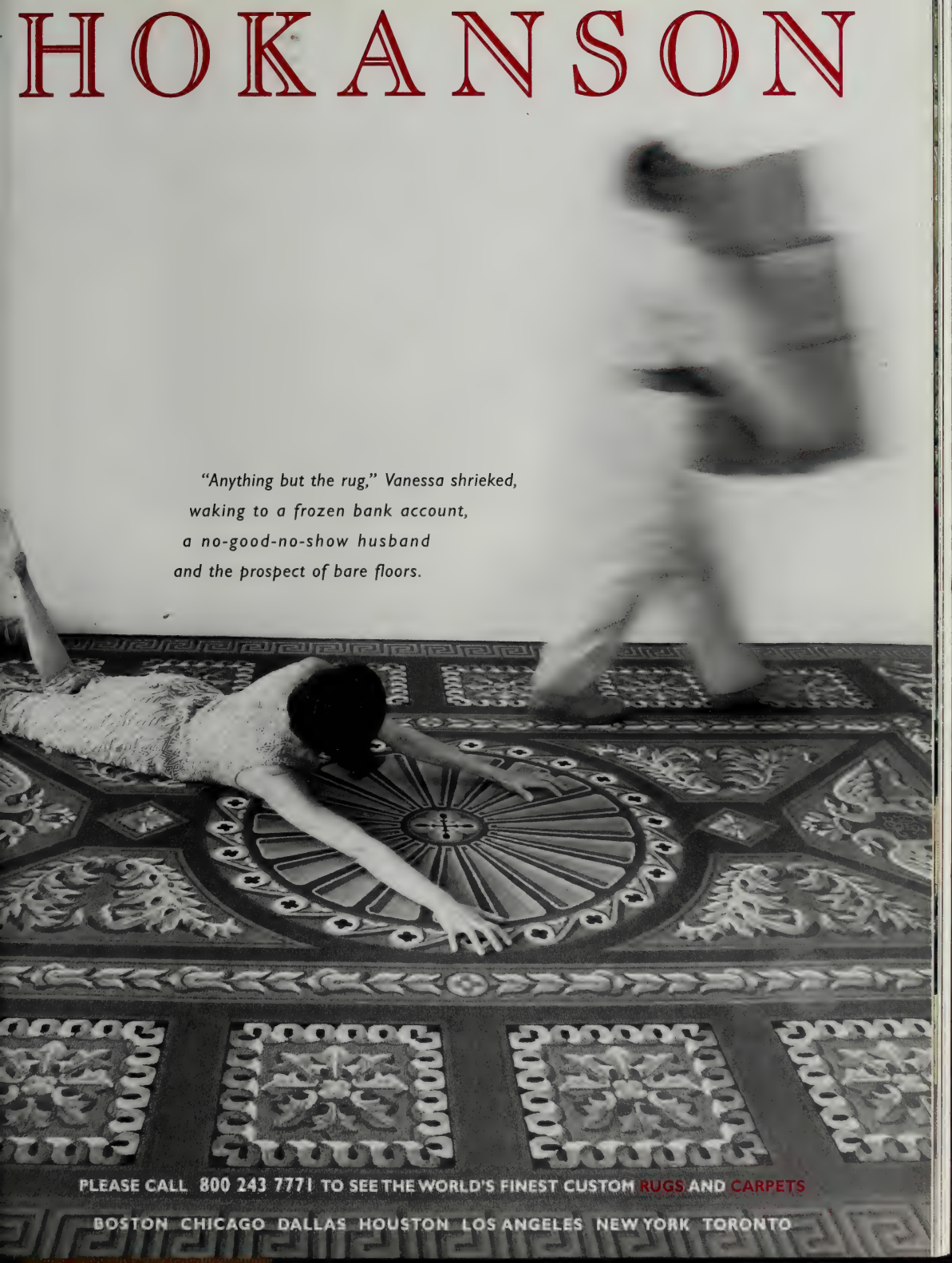
Working for the Danish foreign office took Lise-Lotte Hervieu to a number of world capitals. Hervieu, who studied 18th- and 19th-century French furniture and Italian painting at the Louvre's art school, put her knowledge to good use. In 1985 she opened a shop in Paris; then, on a golf holiday in Palm Beach a few years ago, she decided to make Florida her home. **Galerie Haga** offers restored Biedermeier and 19th-century Russian and Scandinavian furniture in an airy space in Palm Beach's shaded Worth Avenue shopping district. **Tigerman McCurry** and **M (Group)** are customers. This fall she opens a new shop in Paris. Galerie Haga, 2 Via Parigi at Worth Ave., Palm Beach, FL 33480; 561/833-2051.



An early-19th-century Austrian table (above) at Galerie Haga

continued on page 272

HOKANSON



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IN THE SHOWROOMS



AMOS CHAM

● Pallas Textiles

Pallas Textiles (414/468-2600), based in Green Bay, Wisconsin, has a new collection called *Archaeology*, designed by Lori Weitzner, who has worked with Jack Lenor Larsen. *Pompeii* is a woven design of scrolls and arabesques on a mottled background in blue, red, orange, gray or green. *Sutton Hoo* features raised interlacing threads in various colors, from coral to sea green. *Ur* has a woven leaf design, while *Tanis* is a zigzag chenille in colors that move across the rainbow.

● Charles Jacobsen

At Charles Jacobsen in Los Angeles (310/652-1188), contemporary wood pieces are mixed with the Asian antiques Jacobsen is known for. Tall, slender display tables made of Indonesian rosewood by an artist in Santa Barbara, California, are available with three or four legs and have a curvaceous natural form (right). "I think of these as pieces of sculpture," says Jacobsen, who also carries an antique Japanese dining table of sugi, a type of cedar, and a pair of Chinese black-lacquered cabinets. As for lighting, he has adapted the traditional Japanese *andon*, a metal frame with translucent paper stretched over it. His version of the lamp (above right) is a box of translucent sugar pine placed in the metal frame.

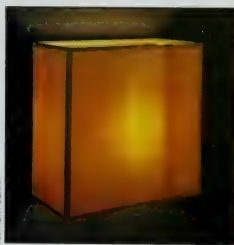


ED ADOO

● Donghia

Robert Bray is impressed with what is happening in color at Donghia (212/935-3713). The sheer cotton organzas that make up the Popsicle Collection are available in watermelon, lime, cantaloupe, sky blue and a lemon that is Bray's fa-

vorite. Donghia's Obi Collection incorporates more wintry colors in its velvetlike linen chenille *Mino*, among them cinnamon, royal blue and rust. In the Gates of Venice Collection is *Terra Firma*, a satin weave in gold, brown or sky blue.



ANTHONY CURTINA



ANTHONY CURTINA



COURTESY LARSEN

Barcelona, *Shibui* and *Tides* (above) from Larsen's Departures Collection

● Larsen

Larsen (212/462-1300) offers several new fabrics favored by designers such as Jeffrey Bilhuber and David Kleinberg. In the Departures Collection, *Barcelona* is a heavy weave with a grid of circles; *Tides* is a striped seersucker bouclé of cotton, Trevira and polyester; *Larsen Canvas* is a monochromatic fabric in colors such as black, taupe, rust and sand; *Baby Grand* is a woven pattern that calls to mind piano keys in black and beige or black and brown; and *Shibui* features small curling leaves in black or rust on a cream or brown background. Also in the collection is *Light Rain*, a stripe of cream shirred silk that alternates with a matte stripe in brown or gray. □

● Jim Thompson

At Jim Thompson (800/262-0336), two woven silks play with color in a contemporary way. *Paraluxe* has narrow vertical stripes in a rainbow hue set against a background of broad white stripes, while *Labyrinth* has the same stripes crossed with horizontal shadow stripes for a plaid effect.



COURTESY JIM THOMPSON

Jim Thompson's woven silks *Labyrinth* and *Paraluxe* (above)

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40. WOODBURY ANTIQUES DEALERS ASSOCIATION. With legendary New England charm, Woodbury offers the antiques collector a day or weekend of exciting discoveries: Town map, shop hours, local restaurants included in brochure listing over 35 antique dealers in Woodbury, the "Antiques Capital of Connecticut."

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90. SORAYA RUGS. For 25 years, Soraya has offered exceptional antique and contemporary Oriental rugs and tapestries from areas including Europe, Persia, and Anatolia, and new pieces from Turkey, Egypt, India, and Nepal.

91. STANTON CARPET. A renowned collection of exclusive Wool Wilton Carpets. Over 40 distinct designs in over 100 colorways. 24-page full color catalog, \$5.

92. STARK CARPET. This catalog containing many of the company's designs and colorways is available to designers and architects (a) \$15. Also available, An American Approach to Antique Carpets-4 volume set, Limited Edition in hardcover of Stark's extensive antique collection is (b) \$150.

93. TUFENKIAN TIBETAN CARPETS. Made just as they have been for over 1,000 years, but more than 100 newly executed designs in 300 colorways provide the diversity and excitement Tufenkian envisioned.

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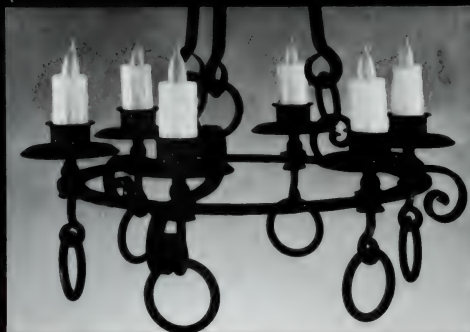
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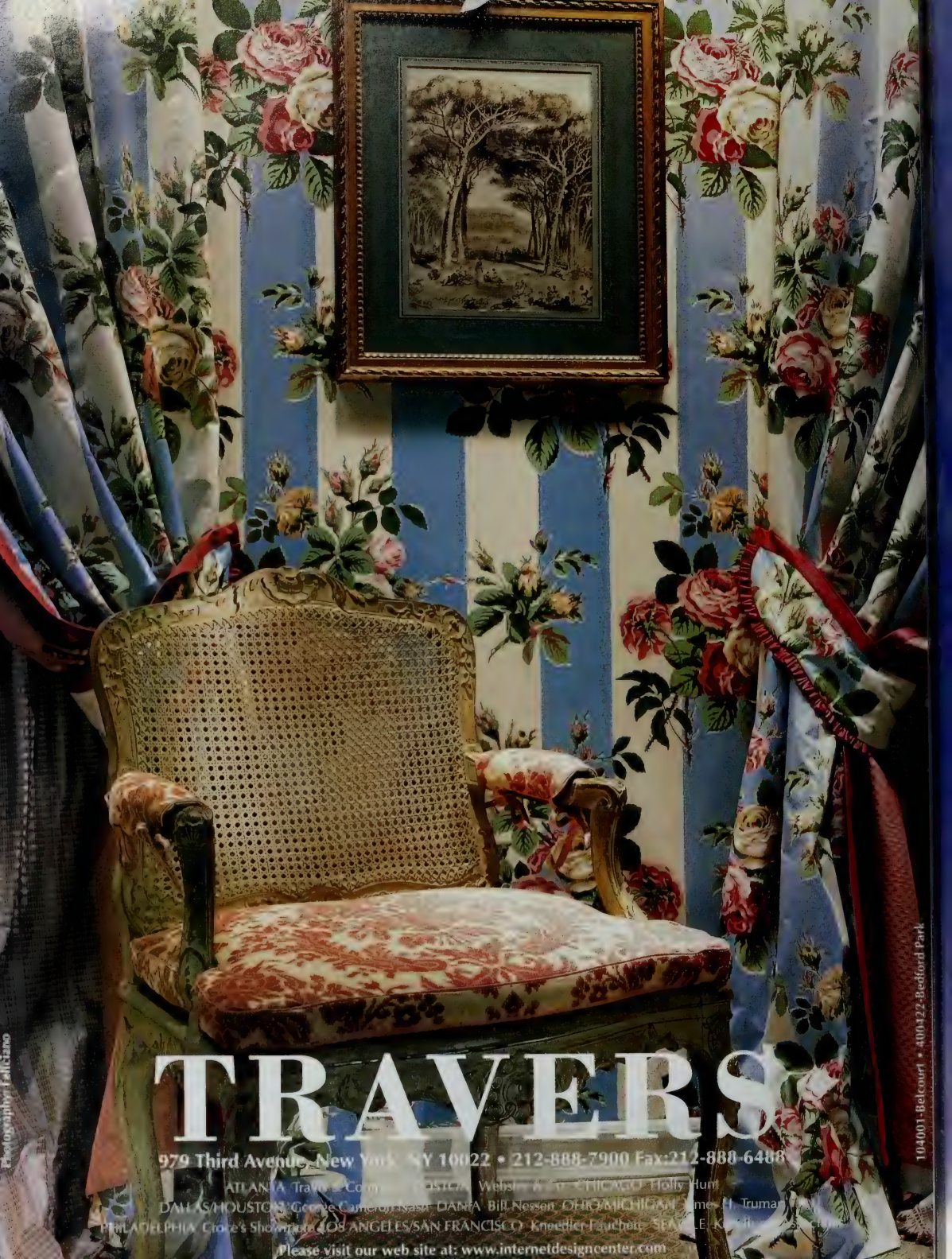
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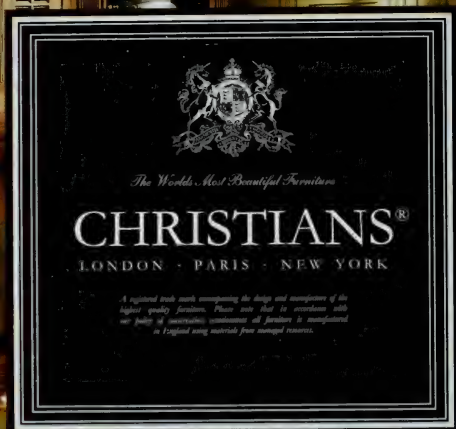


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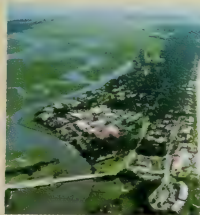
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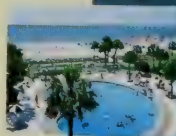
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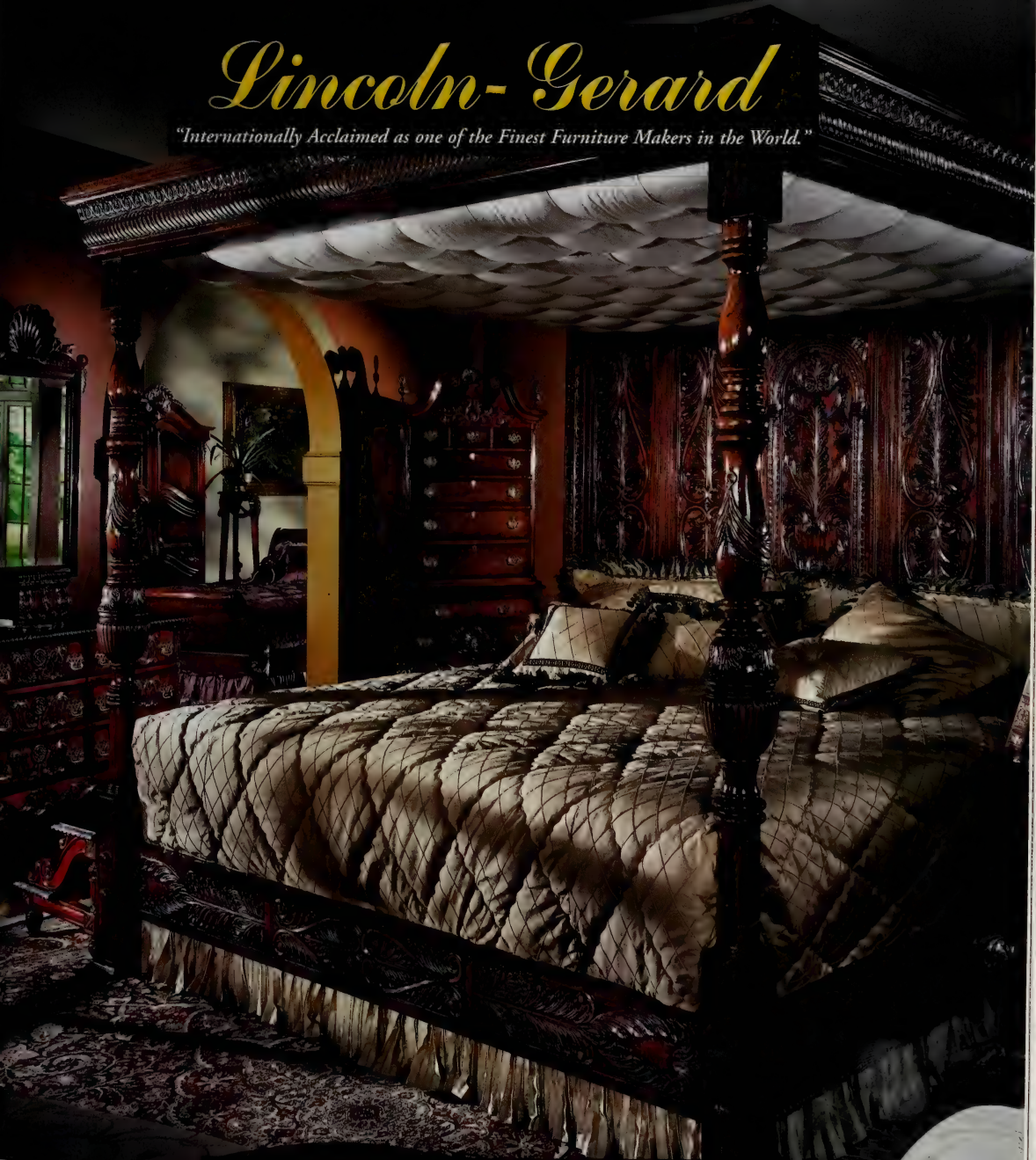
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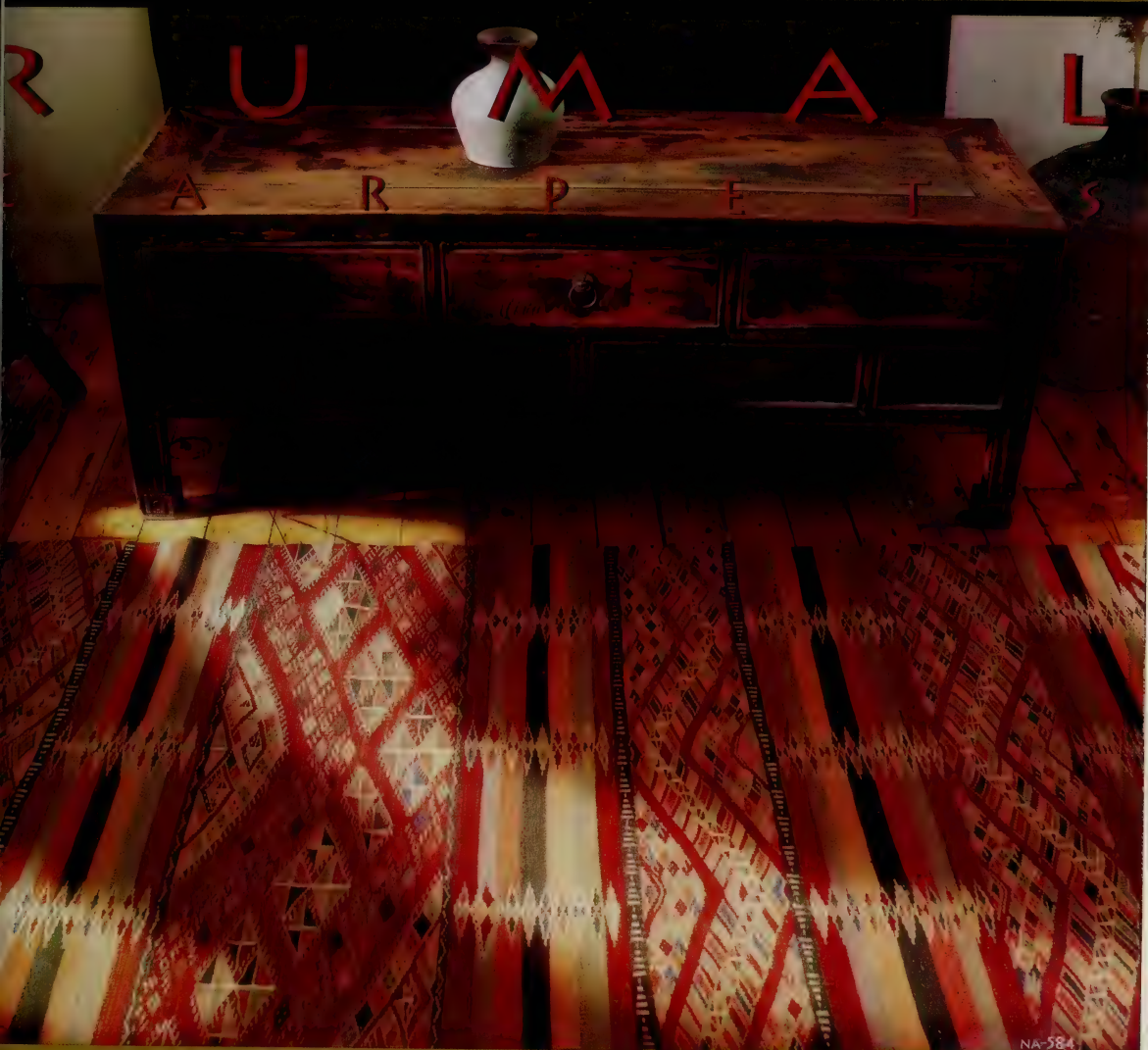
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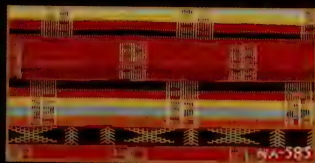
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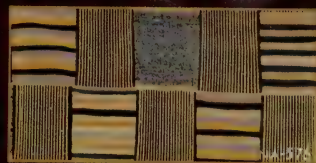
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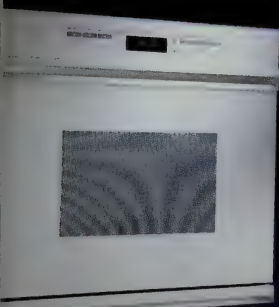
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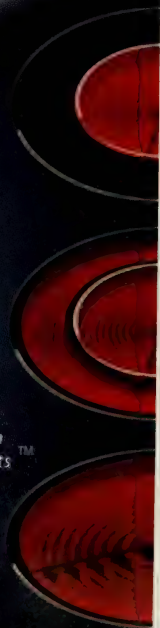
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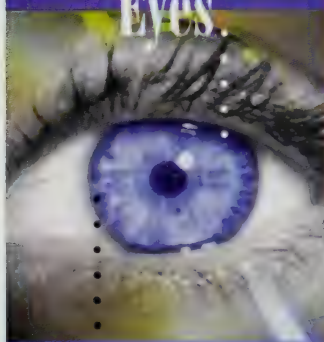
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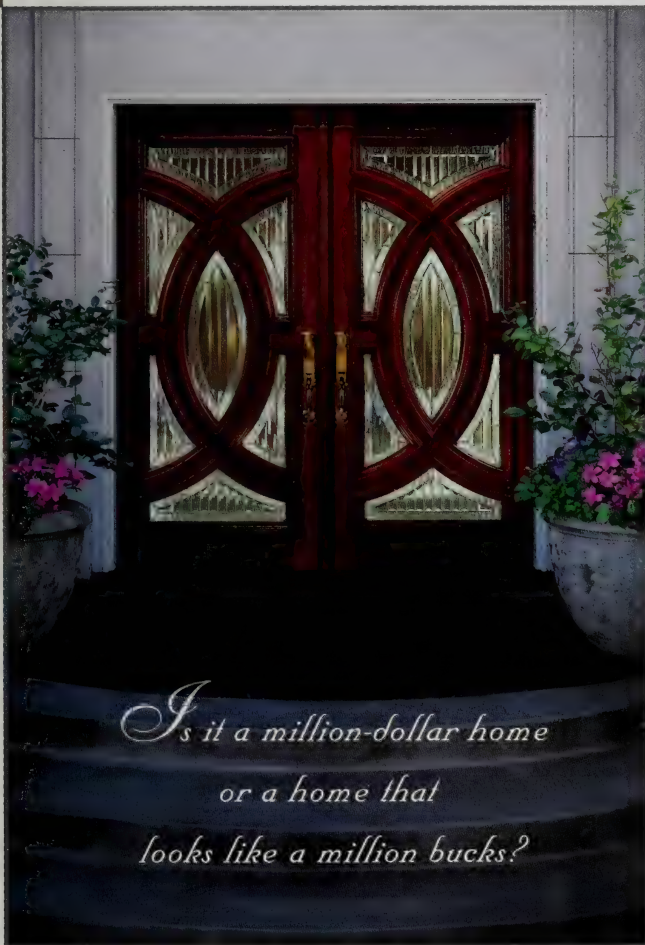
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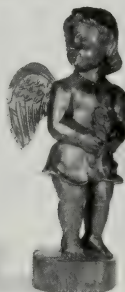
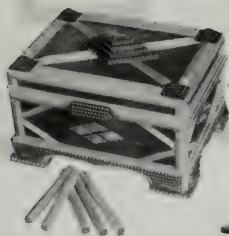
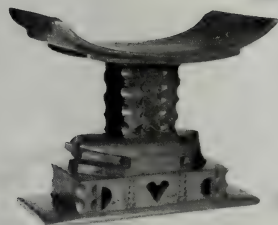
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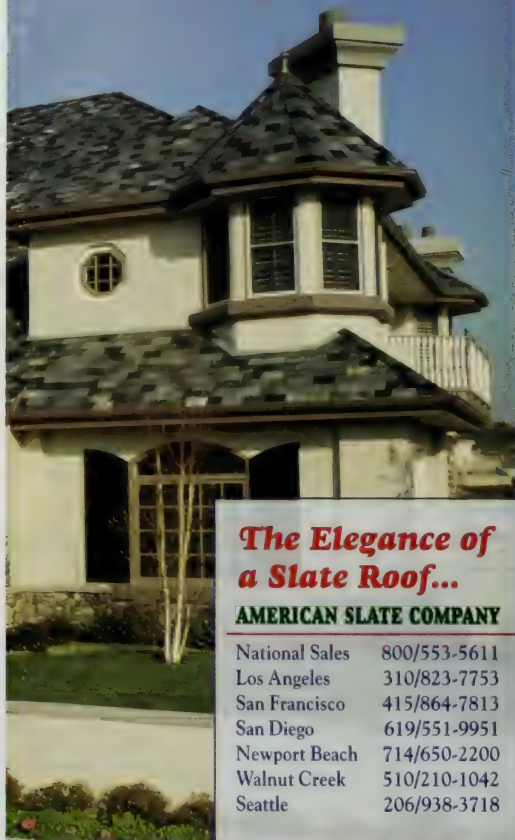
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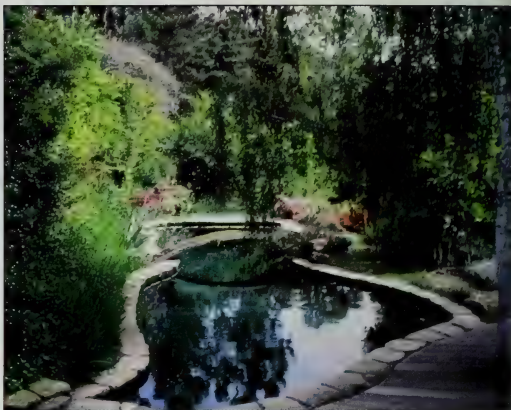
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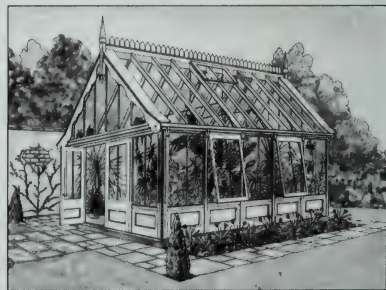
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